75.

PIANO LYRICS AND SHORTER COMPOSITIONS BY EDVARD GRIEG

PIANO LYRICS
AND SHORTER COMPOSITIONS
EDVARD GRIEG

EDITED BY

BERTHA FEIRING TAPPER

WITH A PREFACE BY SAMUEL SWIFT

OLIVER DITSON COMPANY
THEODORE PRESSER CO., DISTRIBUTORS
1712 CHESTNUT STREET
PHILADELPHIA

COPYRIGHT, 1910, BY OLIVER DITSON COMPANY

CONTENTS

	PAGE
OP. 1. PIANO PIECES (KLAVIERSTÜCKE)	
No. 1, in D	1
OP. 3. POETIC TONE PICTURES (POETISCHE TONBILDER)	
No. 1, in E minor	4
No. 3, in C minor	6
No. 5, in F	9
No. 6, in E minor	11
OP. 12. LYRIC PIECES (LYRISCHE STÜCKE). BOOK I	
No. 1. Arietta	13
No. 2. Waltz	14
No. 3. Watchman's Song (*Wächterlied*)	16
No. 4. Fairy Dance (*Elfentanz*)	18
No. 5. Folk Song (*Volksweise*)	20
No. 7. Album Leaf (*Albumblatt*)	22
No. 8. National Song (*Vaterländisches Lied*)	24
OP. 28. FOUR ALBUM LEAVES (VIER ALBUMBLÄTTER)	
No. 1, in A-flat	25
No. 3, in A	28
OP. 29. IMPROVISATIONS UPON TWO NORWEGIAN FOLK SONGS	
No. 1, in A minor	32
OP. 38. LYRIC PIECES (LYRISCHE STÜCKE). BOOK II	
No. 1. Berceuse	36
No. 2. Folk Song (*Volksweise*)	39
No. 3. Melody (*Melodie*)	41
No. 4. Halling	43
No. 5. Norwegian Dance (*Springtanz*)	45
No. 7. Waltz	47
No. 8. Canon	49
OP. 41. SIX SONGS, TRANSCRIBED FOR THE PIANOFORTE	
No. 1. Cradle Song (*Wiegenlied*)	51
No. 2. Little Haakon (*Klein Haakon*)	53
No. 3. I love thee (*Ich liebe dich*)	56
OP. 43. LYRIC PIECES (LYRISCHE STÜCKE). BOOK III	
No. 1. Butterfly (*Schmetterling*)	60
No. 2. Lonely Wanderer (*Einsamer Wanderer*)	64
No. 4. Little Bird (*Vöglein*)	66
No. 5. Erotic (*Erotik*)	68
No. 6. To the Spring (*An den Frühling*)	70
OP. 46. PEER GYNT SUITE, No. I	
No. 2. Asa's Death (*Åse's Tod*)	74
No. 3. Anitra's Dance (*Anitra's Tanz*)	76
No. 4. In the Hall of the Mountain King (*In der Halle des Bergkönigs*)	80
OP. 47. LYRIC PIECES (LYRISCHE STÜCKE). BOOK IV	
No. 6. Norwegian Dance (*Springtanz*)	84

PAGE

Op. 52. SIX SONGS, TRANSCRIBED FOR THE PIANOFORTE
No. 1. Mother Sorrow (*Mutterschmerz*) 86
No. 4. Solvejg's Song (*Solvejg's Lied*) 90

Op. 54. LYRIC PIECES (LYRISCHE STÜCKE). BOOK V
No. 3. March of the Dwarfs (*Zug der Zwerge*) 93
No. 4. Notturno 100
No. 6. Bell Ringing (*Glockengeläute*) 104

Op. 57. LYRIC PIECES (LYRISCHE STÜCKE). BOOK VI
No. 1. Vanished Days (*Entschwundene Tage*) 106
No. 5. She dances (*Sie tanzt*) 112

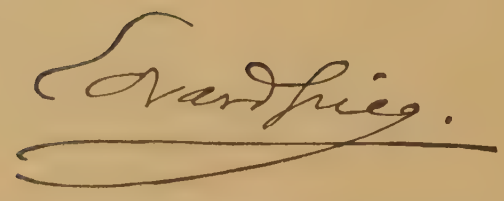
Op. 62. LYRIC PIECES (LYRISCHE STÜCKE). BOOK VII
No. 3. French Serenade (*Französische Serenade*) 118
No. 4. Brooklet (*Bächlein*) 121
No. 5. Vision (*Traumgesicht*) 126
No. 6. Journeying Homeward (*Heimwärts*) 128

Op. 65. LYRIC PIECES (LYRISCHE STÜCKE). BOOK VIII
No. 5. Ballad (*Im Balladenton*) 134
No. 6. Wedding Day at Troldhaugen (*Hochzeitstag auf Troldhaugen*) 136

Op. 68. LYRIC PIECES (LYRISCHE STÜCKE). BOOK IX
No. 2. Grandmother's Minuet (*Grossmutters Menuett*) 146
No. 3. At Thy Feet (*Zu deinen Füssen*) 150
No. 4. Evening in the Mountains (*Abend im Hochgebirge*) 154
No. 5. At the Cradle (*An der Wiege*) 157

Op. 71. LYRIC PIECES (LYRISCHE STÜCKE). BOOK X
No. 3. Puck (*Kobold*) 159
No. 5. Halling 162

Op. 73. MOODS (STIMMUNGEN)
No. 2. Scherzo-Impromptu 166
No. 3. A Ride at Night (*Nächtlicher Ritt*) 170
No. 5. Study (*Homage to Chopin*) 178
No. 7. Mountaineer's Song (*Gebirgsweise*) 182



FROM A PHOTOGRAPH TAKEN BY L. FORBECH, CHRISTIANIA

EDVARD GRIEG

ASKED for a concise estimate of Edvard Grieg as a composer, the late Anton Seidl, choosing his words, once wrote this sentence: "Grieg is a painter of beautiful aquarelles." The famous conductor had done much to popularize the Norwegian's music in America, and his characterization was written with a regard almost affectionate. At the same time, Mr. Seidl's words implied a clear view of the nature and scope of the composer's genius. Grieg's musical paint-brush was not a broad one, nor did he often work in the large style. But within his range, and at his best, especially in the years before he was forty, Grieg was not wanting in vigor or originality. More than that, his music is of strongly marked physiognomy, and the greater part of it bespeaks a genuine and a lovable soul. He developed early the power of creating melodies that were expressive and of a beautiful simplicity, and these he set in a frame of admirably appropriate harmonies. Quite aside from any question of technical proficiency in the handling of musical material (and Grieg has had many superiors in this art), his music bears the stamp of a positive and a singularly winning personality; it is distinctively and unmistakably his own. Chiefly, it bases its almost universal appeal upon a secure foundation of folk song; it is art music redolent of the folk quality.

As to the Norwegian nationalism that stimulated and controlled the composer's work, Grieg came by it honestly, though he also carried in his veins one part in eight of Scottish blood. On his mother's side, Edvard Grieg traced his descent from Kjeld Stub, a noted seventeenth century Scandinavian, at once cleric, warrior, and man of science. Grieg's paternal great-grandfather, however, was a Scotchman of Aberdeen, Alexander Greig, who migrated to Norway after the battle of Culloden in 1746 had ended disastrously the hopes of the Pretender. Settling at Bergen, he changed the spelling of his name to conform to Norwegian pronunciation, and married a Norwegian wife. John Grieg, their son, and Alexander, son of John, were both Bergen merchants, who served also as British consuls. Alexander Grieg married Gesine Judith Hagerup, a woman of artistic and musical talents, and their son was Edvard Hagerup Grieg, born at Bergen, June 15, 1843.

Musical precocity marked the boy Edvard, and his mother found him an apt though not a diligent pupil. When the lad was fifteen, the violinist, Ole Bull, home from adventurous touring in America, advised that Edvard be sent to the Leipzig Conservatory, and thither he went in 1858. Four years of not wholly congenial study left young Grieg weakened in health, but deeply bent upon developing the national element in his music. Niels Gade, with whom he next studied, at Copenhagen, found him too radically Norwegian, but luckily did not succeed in checking this tendency. Richard Nordraak, a kindred spirit, to whom Grieg dedicated the admirable *Humoresken* of Op. 6, joined the young composer in founding, in 1864, a Danish society to make propaganda for the progressive Scandinavian group. A maturer venture was the Musical Union in Christiania, founded by Grieg in 1867, and conducted by him until 1880. The year 1867 saw also his marriage to Nina Hagerup, his cousin, who, as a sympathetic singer, helped to make known his songs. Grieg was cordially praised by the musical autocrat of his day, Franz Liszt, in Rome in 1870. Two violin sonatas and other considerable works had then already been completed, and Grieg's star was mounting steadily higher. Henrik Ibsen's invitation, in 1874, to write incidental music for his fantastic drama, "Peer Gynt," led Grieg to produce perhaps the best work of his career—and he was then barely past thirty.

Superlative popularity marked Grieg's later years. As composer, pianist, and conductor, he

became a familiar and beloved figure in many European capitals. During the autumn of his life, which set in earlier than with most men, Grieg and his wife had their summer home at Troldhaugen, on a fjord near Bergen, surrounded by a noble expanse of northern scenery.

The clear voice of the North speaks out of the best of Edvard Grieg's music. Now fresh and invigorating, now tender and of evanescent beauty, and again keen and shrill as the north wind itself, or bleak as a field of melting ice, the Norwegian's musical speech is attuned to a land remote and of strongly marked climate and topography. In the natural expression of a northern race, there is an underlying and often hardly concealed melancholy. When summer sunshine sparkles brightest on the woods and waters of Norway, it is still not easy to forget the colder skies that are soon to resume their sway. The very perfection of the short period of summer carries its warning note of grim days and frosty nights to come. Such is the impression made by Grieg's music, especially that for the pianoforte. The enduring heat of lower musical latitudes finds no place in it—the song of ardent and devastating passion is scarcely sounded. But the naïve honesty of the peasant northerner, left undisturbed by the traffic of nations that ebbs and flows across Central Europe, is voiced by Grieg with faithful sincerity; his is music to be liked and to be trusted. This is to say once more that it is rooted deeply in the folk spirit. Grieg knew at first hand the fertile valleys, the deep fjords, the rugged mountains, and the rushing streams of his home land. He loved well every aspect of its haunting beauty and aloofness, out of which had gradually grown the folk spirit that gave shape and color to the national songs and dances. It was as though the same seed that had come slowly to fruition in the popular heart had implanted itself in the stimulating soil of Grieg's musical nature, and had blossomed there with corresponding rapidity and profusion. It is not every composer, nowadays, that can put himself under the primal influences lying at the foundation of his country's folk song, and still less often is there a nature simple and responsive as Grieg's, to fuse these elements into music that is at once authentically national and artistically excellent. So this man, besides earnestly studying Norwegian popular melodies and frankly utilizing them as thematic material, created, so to say, a folk music of his own. It was his able and loving interpretation of Norway and the North that won Grieg his enviable place in nineteenth century music.

II

Grieg published ten books of *Lyric Pieces for the Pianoforte*, and the present volume draws from all of them, besides including four of the *Poetic Tone Pictures*, two *Album Leaves*, one of the *Improvisations on Norwegian Folk Songs*, a group of transcriptions by the composer of some of his own best known songs, excerpts from both the *Peer Gynt* suites, several of the *Impressions* or *Mood Pictures*, and other short pianoforte pieces.

The opening piece in the present volume is, appropriately enough, Op. 1, No. 1. Not many famous composers can afford to exhibit their first numbered work, but Grieg's modest *Klavierstück* in D major cuts a passable figure. Grieg himself, referring to his closing days at the Leipzig Conservatory in 1862, once wrote: "I played some pianoforte pieces of my own; they were lame productions enough, and I still blush to-day that they appeared in print as Op. 1; but it is a fact that I had an immense success, and was called for several times."

Of the half dozen *Poetic Tone Pictures*, Op. 3, four are included here. At once we are in a clearer atmosphere, revealing familiar elements of Grieg's musical landscape. The first piece, in E minor, sounds a note of distinction in its alternating triple and double rhythms, in measures seven, eight, and nine. There is a touch of cool and exotic beauty here, and one welcomes its repetition, after the innocent diversion of the middle section has given place to the returning *tempo primo*. The construction of this little piece is typical of many that follow. After two introductory measures, there begins in the right hand a phrase extending through four measures (num-

bers three, four, five, six), which may be called A. This is followed by a complementary or answering phrase in four measures (seven, eight, nine, ten), phrase B, the tenth bar containing a transition leading back to a repetition of phrase A (measures eleven, twelve, thirteen, fourteen). The last four measures (fifteen, sixteen, seventeen, eighteen) of this first division of the *Poetic Tone Picture*, beginning *forte*, *con fuoco*, with the F major arpeggio, constitute a new phrase, C, developed out of the simple D major arpeggio figure in measure ten, and concluding in measure eighteen with a cadence or resting place, marked *ff*, on the chord and octave of the tonic or fundamental key, E minor. Thus, the foregoing section or melody of sixteen measures, following the two introductory measures, consists of two pairs of phrases, A B, A C. Each pair of phrases is called a period, and the two periods, taken together, constitute a melody.

Next comes a middle portion, of twenty-four measures, constructed of phrases closely allied to what has gone before. The first unit is a phrase of four measures, almost exactly like A. It has, however, a minor second (F-natural) in its scale (measure two) instead of the major interval, as in measure four of the first division, and a cadence in E major instead of E minor, in its own fourth measure. This four-measure phrase is repeated with subtle changes (measures five, six, seven, eight), and the next follow two longer groups of eight measures each, developing the same general material, and bringing the listener back to a repetition (Tempo I) of the original sixteen-measure melody, without change.

It will be seen that the musical ground plan of this piece is quite simple, and the units of design are small. Such is generally, though not always, the case with Grieg's pianoforte music. Again, the marked rhythmic accentuation will also be noticed. The rhythm that gives character to the piece as a whole is that of measures three and four, obtained by holding the first note (G) for two beats, the F-sharp following on the third and enduring for only one beat, while the succeeding measure has six notes of equal time value, lasting half a beat each. The remaining two measures of phrase A are also definitely marked, rhythmically, but it is the first two that determine the hearer's mental impression of this musical unit. The melodic intervals are not distinctive, anywhere in the piece, except in measures seven, eight, nine, already mentioned. Harmonically, there is nothing memorable in these two early pages of Grieg's well-filled album. The composer has not hesitated to sound warring dissonances, among them a D-sharp in the bass with E-natural in the treble, unrelieved by any intervening notes. But they do not seem to serve any valuable purpose, except to carry out a certain symmetry of contour in the lower voice.

The next of the *Poetic Tone Pictures* is a square-cut, sharply accented piece in the cold key-color of C minor. Unless played, as directed, *con moto*, this piece will sound rhythmically stiff. The fifth of this group is the best known and has animation, with the hint of charming waywardness that is one of Grieg's most popular qualities. The middle section, after a hurried climax, returns to the opening melody by way of three effective measures of open fifths and fourths, a characteristic bit of humor and good spirits. There is a wintry bleakness in the last of these *Poetic Tone Pictures*, enhanced by speed and relieved by the wide range of dynamic variation prescribed by the composer, who knew well how to gain considerable effects with economy of means.

The first book of *Lyric Pieces* begins with the familiar and graceful *Arietta* in E-flat major, only twenty-three measures in length. This is Grieg under a summer sky; the melody floats onward with an effortless glide. It is a tender little song, and simple withal. The *Waltz*, second of the set, is a typical specimen of the composer's style. There are few notes, yet the three-part harmony is not thin, and when a fourth note is added, the effect is of surprising fulness. It was after Grieg had seen a performance of "Macbeth" that he composed the *Watchman's Song*. Its measured pace is interrupted by uneasy arpeggio passages, which arouse a fanfare

of trumpets. After this not very alarming intermezzo, which a note in the score entitles "Spirits of the Night," the march-like tread of the watchman is resumed. It is naïvely simple. A more natural expression is found in the gnomic staccato tripping of the *Fairy Dance*. The *Folk Song*, number five of the first set of *Lyric Pieces*, is a melody of real beauty, skilfully harmonized, without overloading. Passing over the *Album Leaf*, we reach the *National Song*, which sounds as though written for four-part men's chorus, and has a good deal of the broad general character demanded for a national anthem. Henry T. Finck, in his entertaining biography of Grieg, quotes an account, written by the composer, of a Christmas festival at the house of his friend Björnsterne Björnson, in Christiania, in 1868. Grieg had just published this first book of *Lyric Pieces*, and he played this *Vaterlandslied* for the distinguished author. Björnson at once announced that he would write a poem to it, and the next day he reported that it was to be a song for all young Norwegians. "But," he said, "at the beginning there is something that has so far baffled me. A quite definite 'Wortklang.' I feel that the melody demands it, yet it eludes me. But it will come."

"The next morning," writes Grieg, "while I was sitting in my garret room, giving a lesson to a young lady, some one in the street pulled the bell cord as though he were trying to tear out the whole thing. Then there was a clattering as if a wild horde were breaking in, and a voice shouting, 'Forward! Forward! Hurrah! I have it! Forward!' My pupil trembled like an aspen leaf. My wife, in the adjoining room, was almost frightened out of her wits. But when, a moment later, the door was opened, and Björnson stood there, joyous and beaming like a sun, there was great glee. And then we listened to the beautiful poem just completed."

III

Two *Album Leaves*, taken from Op. 28, follow, and the second one, in A major, is thoroughly characteristic and of a delicate yet lively charm. Very individual are the A minor measures near the end of the second page, with their dotted eighth and sixteenth notes in writhing rhythm.

Second to few of Grieg's short pianoforte pieces is the *Improvisation upon a Norwegian Folk Song*, included in this collection as number one of Op. 29. The song itself is of singular beauty, and is burdened with a truly northern melancholy, although, for the purposes of his art form, Grieg lets a shaft of sunlight illumine its final measure. With the first page of this music before us, we can trace the original outline of this sorrowful song of Scandinavia, set in the key of A minor. The introductory measures suggest the preliminary flourish of a peasant's fiddle, and then begins the mournful lay of the singer. The first phrase is set forth with the left hand, in measures six, seven, eight, nine, with the utmost simplicity, but with genuine eloquence. This is immediately repeated, with growing insistence, by both hands in unison (measures ten, eleven, twelve, thirteen). The second period of the melody falls within measures fourteen and fifteen, again in the left hand, while the completing phrase of the song occupies measures nineteen and twenty, which round out the page. The harmonization is consistent with the straightforward character of this appealing national utterance. There follows a staccato variation and then one in $\frac{3}{4}$ time, both in the sombre key of A minor, after which the original $\frac{6}{8}$ melody is again proclaimed, this time in enriched harmony and in octaves. It mounts to a dramatic climax and then dies away, in an arpeggiated A major chord. Nothing more sincere or more saturated with the northern spirit could be asked.

The second book of *Lyric Pieces* opens with the tender *Berceuse*, which retains its charm in spite of being hackneyed. It is a good example of Grieg's harmonic structure, and of his skill in delaying a climax until the psychic moment; note the increasing tension of the last line on the second page of this little score, and the upper line of its third page. Note, too, how ingeniously the composer has relieved this tension by graduated steps, in the four measures containing descending

octaves in the right hand, leading to the return of the gentle crooning melody. Here he has worked to a real culmination, without overstepping the character of the piece. Another *Folk Song* follows, in the favorite key of E minor, with a sunny middle episode in G major.

Passing over the next piece, which lacks distinction, we come to the first of several settings written for the Halling, one of the Norwegian national dances. The Halling is for a single dancer and is in $\frac{2}{4}$ time. The sturdy peasants admire most of all the dancer who, as the Halling grows more and more animated, can leap into the air and strike the rafters with his foot. The *Spring Dance*, of which one of Grieg's several musical settings follow here, is for a man and a woman, and its joyous movement, in triple rhythm, is good to see. This music is in character, but not in any way remarkable. Nor is the waltz, which is next in the series, an inspired piece of work. Last of Book II of the *Lyric Pieces* is the *Canon*, which is melodically worth while as well as technically ingenious.

Op. 41 comprises transcriptions by the composer of a group of his own best known songs. The *Cradle Song*, in five sharps, will repay the exploring reader. *Little Haakon* loses measurably in this pianoforte version, and *I Love Thee* will probably also give most satisfaction, in this form, to those not familiar with the terse beauty of the original song.

In his third book of *Lyric Pieces*, Op. 43, Grieg is close to his apogee. The five numbers from this set included in the present volume all deserve special mention. *Butterfly* is an example of fleetness and the light touch. *Lonely Wanderer* is a concentrated mood picture, filled with the regretful melancholy implied in the title. *Little Bird* is an echo of the forest, and not wanting in hints of its mystery and solitude. There are undertones of foreboding in this little piece. *Erotic* is persuasive but not commanding. It lacks the fire and passion that would win a woman.

To the Spring is one of the most deservedly popular of Grieg's short pieces. It has indubitable grace and tenderness, and its left-hand melody, afterward heard in octaves in the right hand, must sing with sustained yet never insistent tones, to draw down into material form this delicate piece of imagination. Rhythmically it is felicitous, and harmonically it is happily contrived. This is one of Grieg's approaches to a mood of thrilled ecstasy; it is a work of genuine imagination and feeling.

IV

From the two *Peer Gynt* suites, four excerpts are given here: *The Death of Åse* (pronounced "O-za," with O as in *home*); *Anitra's Dance* and *In the Hall of the Mountain King*, from the first group, and *Solvejg's Song* from the second. *Peer Gynt* (pronounced "Pair Günt") is Henrik Ibsen's allegoric and legendary personage, who, after a wild youth as a braggart and adventurous Norwegian peasant, passes in foreign countries through phases of selfishness and grandiloquent self-deception, until at the end, having sought to balance deliberate evil by hypocritical good, he is threatened with a return to the melting-pot of the Button Molder, to have his neutral and wasted identity merged into the general mass. Peer is a conscienceless rascal, but he is not without sympathetic qualities. Ase is his old mother, whose life he has helped to harass with his froward doings. After robbing a bridegroom of his bride, and carrying her on his back to a mountain fastness, Peer has had a price set upon his head. Exiled thus, he has curious adventures. Looking amorously upon a daughter of the King of the Mountain Trolls, a magic and mischievous folk, Peer is all but ready to swear allegiance to their band, but refuses when told such an oath is irrevocable. Seeking to escape from their domain, Peer is chased by these maleficent imps, with a poor chance for his life, until the ringing of far-away church bells, by his mother and Solvejg, the one woman who believes in him, causes the Mountain King's hall to vanish and sets Peer free.

Solvejg ascends the mountain to share his solitude, but Peer leaves her standing before his hut, being unwilling to face her with an evil con-

science. By night, he steals back to his old home in the valley, to find his mother dying. To soothe her passing, and to salve his own conscience, Peer harnesses a chair by her bed and pretends to be driving her to the castle gates guarded by St. Peter. With singular pathos, the imaginary ride is brought to a halt by the weary passenger's release. We next come upon Peer Gynt, gray, rich, and accompanied by a quartet of globe-trotting tourists, as a leisurely wanderer in North Africa. Anitra, daughter of a sheik, dances for him, and he has adventures too many to recount, until, broken in health and purse, he fares back to Norway, and at last finds refuge with the faithful and patient Solvejg, who had waited for him from youth to middle age, in serene confidence of his return.

The Death of Åse is Grieg at his best. So simple are the two four-measure phrases out of which its two pages are built, that one may easily underrate the creative energy required to produce them. Strangely haunting is this accompaniment to the waning moments of the weary Norwegian woman. Not a note too many has Grieg woven into this musical pattern. It is a masterpiece in miniature. In playing it, the slurs binding together each phrase within itself must be carefully observed. If it be kept in mind that *The Death of Åse* was written originally for string orchestra, the necessary union of smoothness and accentuation will be readily understood. The tempo should not be too slow, yet there must be no sense of haste.

Anitra's Dance is usually played too fast. The guileful Arab girl at first allowed Peer Gynt to believe that she took him for a prophet, but presently undeceived him, after she had lightened his purse. Her dance was of tropical languor, and Grieg came as near to suggesting this as his cool northern nature would permit. It is music of exquisite grace. *In the Hall of the Mountain King* has been called a bit of musical claptrap. It is, however, in the true sense, picture music, written for the theatre, to heighten the tension of a dramatic episode, and in this it succeeds admirably. A single idea, repeated under all manner of harmonic guises, and with increasing stringency of rhythmic accent, sums up its musical content. Begun slowly, as the venomous hill trolls start their cat-and-mouse game with the hapless Peer, the pace grows faster and faster, ending in a furious rout. It is amazingly effective in the orchestral version.

After Peer Gynt's futile attempt to carry off Anitra, which left him convinced that women were a worthless crew, Ibsen's drama ironically shows us the devoted Solvejg, now a middle-aged woman, fair-haired and comely, sitting alone with her spinning-wheel in the sunshine, before her hut in the forest. She sings:

"*May be both the winter and spring will pass by,*
And the next summer, too, and the whole of the year;
But thou wilt come one day, that know I full well;
And I will await thee, as I promised of old."

This is set to Norwegian folk music of pristine beauty and simplicity.

v

From the fourth book of *Lyric Pieces* is taken another *Spring Dance* in G major with a full complement of fifths and octaves. Wholesome music this, and aglow with vigor. Out of Op. 52, another book of song transcriptions, comes *Mother Sorrow*, which is over-elaborated and has lost some of its original potency. *Solvejg's Song* has already been touched upon, in referring to the *Peer Gynt* music. Grotesquerie that is expressive and appropriate is found in *March of the Dwarfs*, from the fifth book of *Lyric Pieces*. The $\frac{2}{4}$ rhythm, with its great number of accented staccato notes, calls up effectively a vision of the precision and nimbleness of the little people. The tender cantabile theme that provides contrast bears an intervallic likeness to one of the *Humoresken*. In the same set is the *Notturno*, a composition of elegiac mood, containing a lovely melody. *Bell Ringing*, or "Bell Voices," as its title might have been translated, would have gained by brevity. It is at best a musical oddity, seeking to imitate, by a long series of open fifths, the confused jarring tones of a chime of bells. To get any effect in performing it, variety must be obtained by strongly marked dynamic gradations.

The sixth book of *Lyric Pieces* has yielded for the present volume a minuet, entitled *Vanished Days*, and a little piece, whose name, *She Dances*, explains its nature. The theme of the first one has character, but again Grieg has amplified to the point of tenuity. The second piece shows the same tendency toward exhaustion of theme long before the final bar is reached.

Proceeding to the seventh book, the *French Serenade* leaves us in doubt how far Grieg could apprehend the spirit of Gallic elegance. *Brooklet*, with its theme based on a running figure, demands both speed and lightness of touch. *Vision* is brief and not individual. More interesting is *Journeying Homeward*, its quadruple beat suggesting the fall of horses' hoofs on a hard road, while the mood is of joyous expectation. A lovely folk melody provides its middle division. Out of Book VIII have been taken the *Ballad* and *Wedding Day at Troldhaugen*, the latter being Grieg's hospitable home on the fjord near Bergen. The guests honored by this piece of occasional music were evidently loath to leave—the length of the piece hints at a prolonged affair, just a little tedious.

Neither *Grandmother's Minuet* nor *At thy Feet*, from Book IX, invite comment. *Evening in the Mountains*, however, is a composition of distinction. Grieg establishes the atmosphere of the music by a long sustained note, and gives it local character by the piping of a single voice, as of a shepherd alone. One thinks of Tristan, and also of Giovanni Segantini's drawings and paintings made in the high Alps, with their spacious air and their great silences. It is said that the Swiss peasants' hushed voices are due to long sojourning in such lofty solitudes. Refreshingly rich in its harmony and of a tender melodic strain is *At the Cradle*, also from Book IX. And it is not too long.

The tenth and last book of *Lyric Pieces* supplies the *Kobold*, another characteristic bit of fairy lore. It is in Grieg's familiar idiom, and is a good specimen of his ingenious musical picture-making. Puck is at the height of his mischief, when there sounds a signal for departure, in the form of a long held B-flat, following abruptly the chords of E major. Then come a hasty flight and disappearance. Another Halling is bracketed with this, but it will suffer from comparison.

The Grieg manner may be studied in the *Scherzo Impromptu*, Op. 73, No. 2, while No. 3 of the same set, *A Ride at Night*, marked *allegro misterioso*, exhales adventurous suggestion, with a reminder at times of the horse's footsteps. There is a hint of the "Doppelgänger" mood in the chromatic octaves, but it is Grieg's own—and it endures longer than is necessary to convey the desired impression. The study entitled *Homage to Chopin* betokens the Norwegian's very real admiration for the Polish genius. In the final *Mountaineer's Song* we hear once more the shepherd piping.

As a final word, let it be suggested that the music in this volume be taken in reasonably restricted portions at a single sitting. Like most creative artists, Grieg had his limitations of thought and style. His later work is, on the whole, inferior to that of his first five books of *Lyric Pieces*, but nearly all of his music bears his unmistakable imprint. His short-phrased themes, his alternation of rhythms, his effective use of empty fourths and fifths, his ingenious modulations by means of unison passages, his free employment of bleak dissonances, his almost always likable guidance of his melody from the seventh down to the fifth of a scale, the cool beauty of his harmonies,—these are some determining marks of Edvard Grieg's musical style. There is much repetition, and often little development, in the sonata form sense, yet before you have played a dozen measures, in any of these short pieces, you are aware that the composer has made the idea his own—and yours.

Samuel Swift

New York, June 15, 1910.

EDVARD GRIEG'S WORKS

Opus

1. Four Pieces, for pianoforte
2. Four Songs, for contralto
3. Six Poetic Tone-Pictures, for pianoforte
4. Six Songs
5. Four Songs
6. Three Humoresques, for pianoforte
7. Sonata in E minor, for pianoforte
8. First Violin Sonata, in F major
9. Four Songs
10. Four Romances, for voice and pianoforte
11. Concert Overture (*In Autumn*)
12. Lyrical Pieces, for pianoforte. Book I
13. Second Violin Sonata, in G major
14. Two Symphonic Pieces, for pianoforte, 4 hands
15. Four Songs
16. Pianoforte Concerto, in A minor
17. Northern Dances
18. Eight Songs
19. Sketches of Norwegian Life, for pianoforte
20. "At the Cloister Gate." Scene for soprano and alto solo, women's chorus and orchestra
21. Four Songs
22. Two Songs from "Sigurd Jorsalfar," for solo, men's chorus, and orchestra
23. Songs from Peer Gynt
24. Ballade, for pianoforte, in G minor
25. Five Songs
26. Four Songs
27. String quartet, in G minor
28. Four Album Leaves, for pianoforte
29. Improvisation on two Norwegian Folk Songs, for pianoforte
30. Album of Part Songs, for men's voices
31. "Recognition of Land," for baritone solo, men's chorus, and orchestra
32. "Alone" (*Der Einsame*), for baritone solo, string orchestra, and two horns
33. Twelve Songs
34. Two Elegiac Melodies, for string orchestra
35. Four Norwegian Dances, for pianoforte, 4 hands
36. Sonata for violoncello and piano, in A minor

Opus

37. Two Valse-Caprices, for pianoforte
38. Lyrical Pieces, for pianoforte. Book II
39. Five Songs
40. "Holberg" Suite, for string orchestra
41. Six Songs, transcribed for pianoforte
42. Bergliot. Poem for declamation, with orchestra
43. Lyrical Pieces, for pianoforte. Book III
44. Four Songs, from "Fjeld and Fjord"
45. Third Violin Sonata, in C minor
46. Peer Gynt Suite (No. 1), for orchestra
47. Lyrical Pieces, for pianoforte. Book IV
48. Six Songs
49. Six Songs
50. "Olav Trygvason," for solo voices, chorus, and orchestra
51. Romance, with variations, for two pianos, 4 hands
52. Six Songs, transcribed for pianoforte
53. Two Songs, transcribed for string orchestra
54. Lyrical Pieces, for pianoforte. Book V
55. Peer Gynt Suite (No. 2), for orchestra
56. "Sigurd Jorsalfar." Three pieces for orchestra
57. Lyrical Pieces, for pianoforte. Book VI
58. Five Songs
59. Six Songs
60. Five Songs
61. Seven Songs for children
62. Lyrical Pieces, for pianoforte. Book VII
63. Two Norwegian Melodies, for string orchestra
64. Symphonic Dances, for pianoforte, 4 hands
65. Lyrical Pieces, for pianoforte. Book VIII
66. Popular Norwegian Melodies
67. The Mountain Maid (*eight songs*)
68. Lyrical Pieces, for pianoforte. Book IX
69. Five Songs
70. Five Songs
71. Lyrical Pieces, for pianoforte. Book X
72. Norwegian Peasants' Dances
73. Impressions (*Stimmungen*), for pianoforte

Funeral March

An unfinished string quartet (*completed by Julius Roentgen of Amsterdam*)

BIBLIOGRAPHY

In English

BULL, SARA C.: Edvard Hagerup Grieg (in *Famous Composers and their Works*). Boston, J. B. Millet Co., 1891

FERRIS, G. T.: Great Musical Composers. London, W. Scott, 1891

FINCK, HENRY T.: Edvard Grieg. London, John Lane. New York, John Lane Company, 1906. New and enlarged edition, under the title: Grieg and his Music, 1909

FINCK, HENRY T.: Scandinavian Song Writers (in *Songs and Song Writers*). New York, Charles Scribner's Sons, 1900

GILMAN, LAWRENCE: A Note on Grieg (in *Phases of Modern Music*). New York, Harper & Bros., 1904

HALE, PHILIP: Edvard Hagerup Grieg (in *Famous Composers and their Works*). Boston, J. B. Millet Co., 1891

LEE, E. MARKHAM: Grieg. London, George Bell & Sons, 1908

MASON, DANIEL GREGORY: Edvard Grieg (in *From Grieg to Brahms*). New York, Macmillan & Co., 1903

MASON, DANIEL GREGORY: Edvard Grieg. Article in *Masters in Music, Grieg Number*. Boston, 1903

MASON, WILLIAM: Edvard Grieg. Article in the *Century Magazine*, New York, 1894

SHARP, R. T.: Makers of Music. London, 1898

In Other Languages

CAPELLEN, GEORGE: Die Freiheit oder Unfreiheit der Töne und Intervalle. Leipzig, C. F. Kahnt, 1904

CLOSSON, ERNEST: Edvard Grieg et la Musique Scandinave. Paris, Librairie Fischbacher, 1892

GRÖNVOLD, AIMAR: Norske Musikere. Christiania

KRETZSCHMAR, HERMANN: Introduction to the *Lyrische Stücke*. Leipzig, C. F. Peters

LA MARA [LIPSIUS, MARIE]: Edvard Grieg (in *Grieg Katalog*). Leipzig, C. F. Peters, 1898

MAUBEL, HENRY: Préfaces pour des Musiciens. Paris, Librairie Fischbacher

NIEMANN, WALTER: Die Musik Skandinaviens. Leipzig, Breitkopf & Härtel, 1906

SCHJELDERUP, GERHARD, and NIEMANN, WALTER: Edvard Grieg. Leipzig, C. F. Peters, 1908

SCHJELDERUP, GERHARD: Edvard Grieg og hans Vaerker. Copenhagen, Gyldendalske Boghandels Forlag, 1903

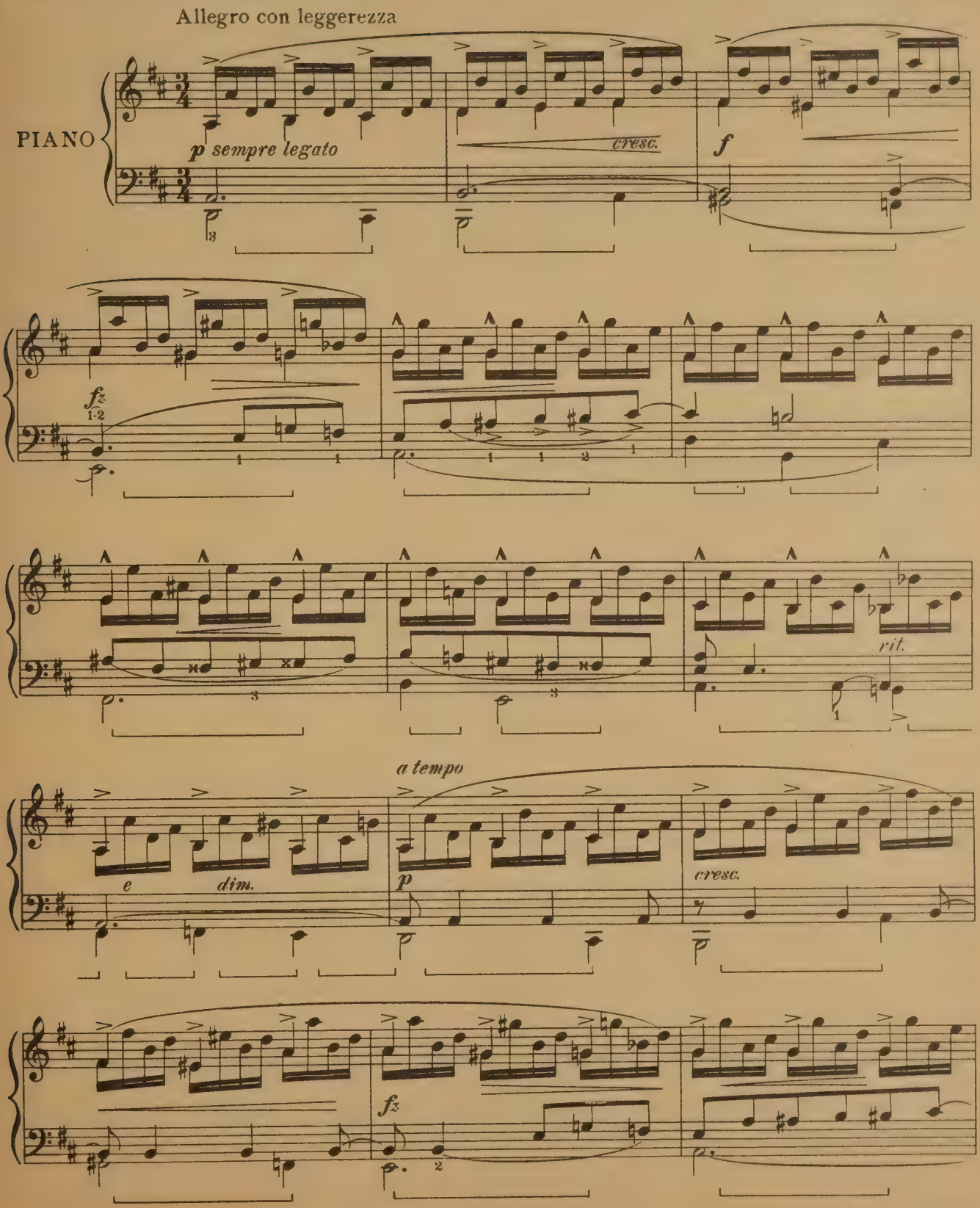
SCHMIDT, OTTO: Edvard Grieg. A series of articles in the *Neue Zeitschrift für Musik*, Nos. 26–30, 1897

PIANO LYRICS AND SHORTER COMPOSITIONS BY EDVARD GRIEG

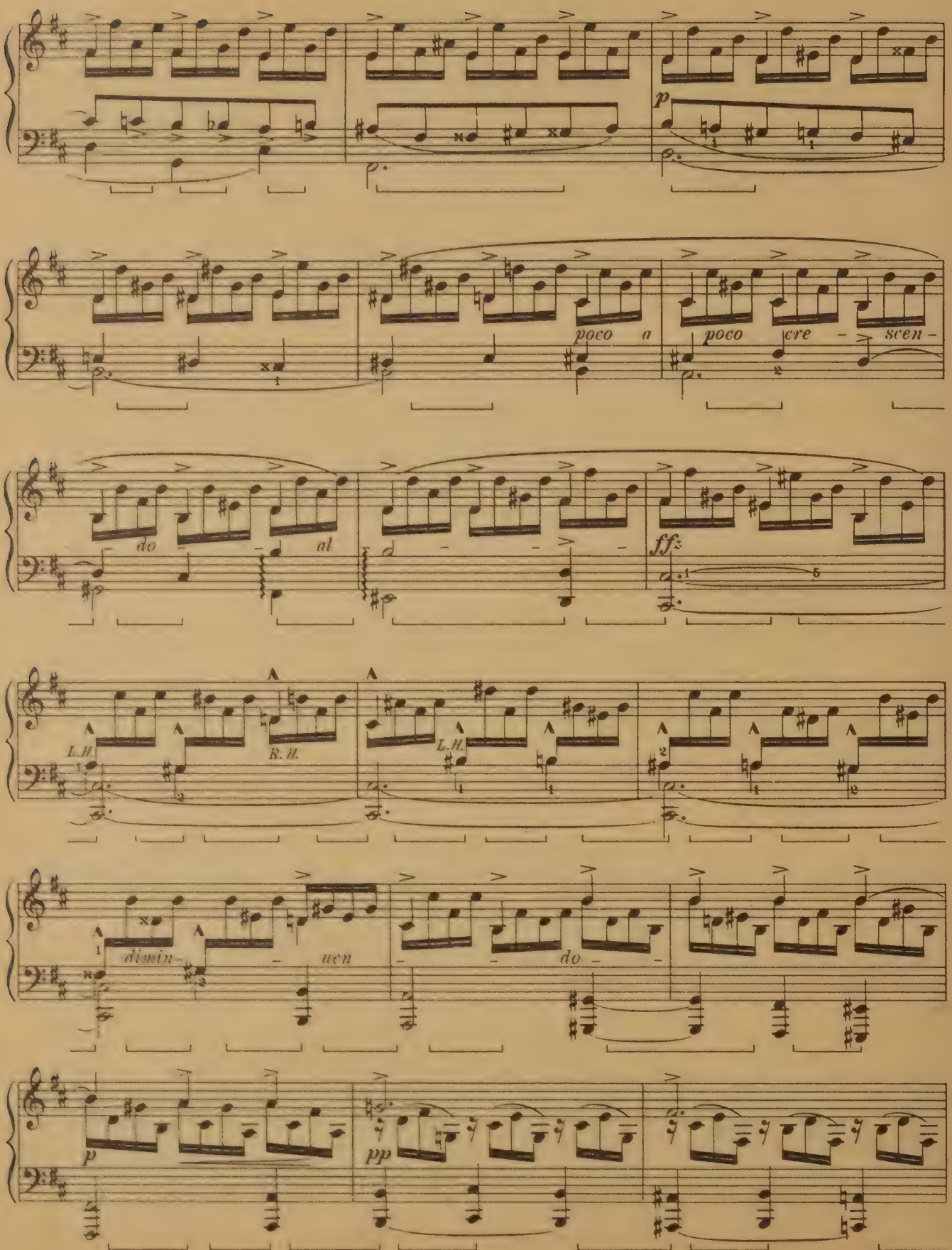
PIANO PIECE
(KLAVIERSTÜCK)

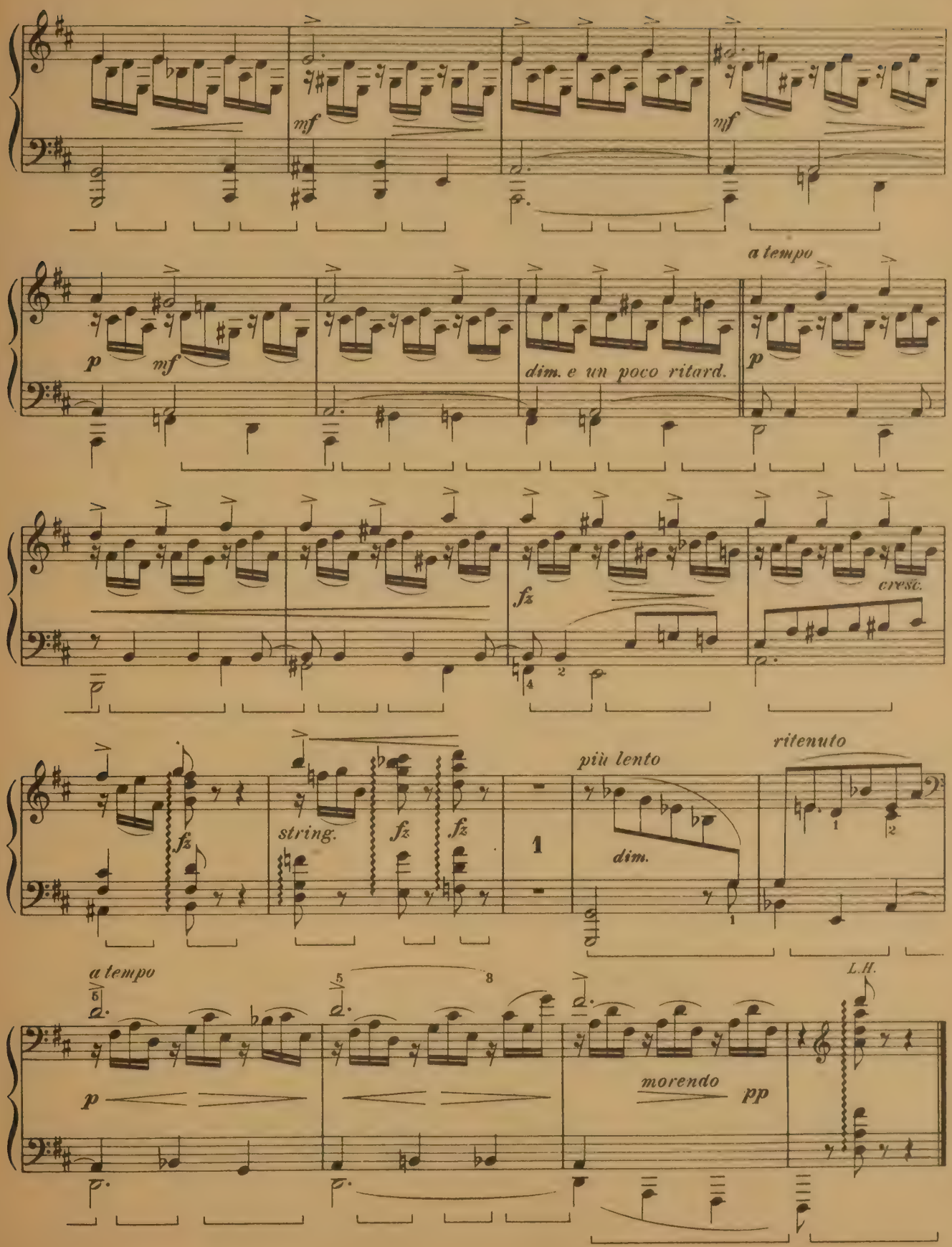
Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op.1, №1



Copyright MCMX by Oliver Ditson Company


p
poco a
poco cre - scen -
do - al
fff
L.H.
R.H.
L.H.
dimin - uen
do
p
pp


mf
mf
a tempo
p
mf
dim. e un poco ritard.
p
fz
cresc.
fz
string.
fz
fz
1
più lento
dim.
ritenuto
a tempo
p
morendo
pp
L.H.

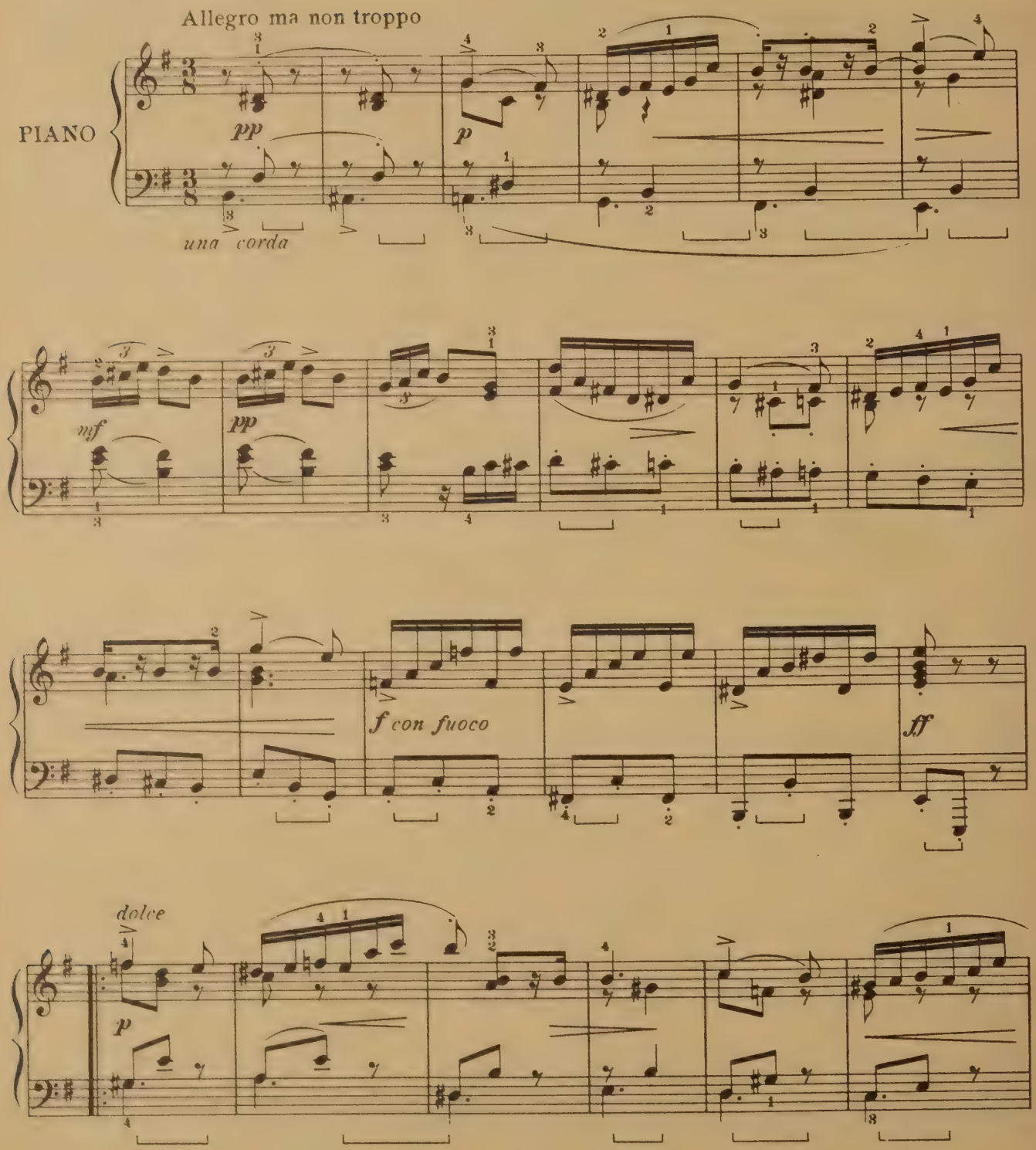
POETIC TONE PICTURES

(POETISCHE TONBILDER)

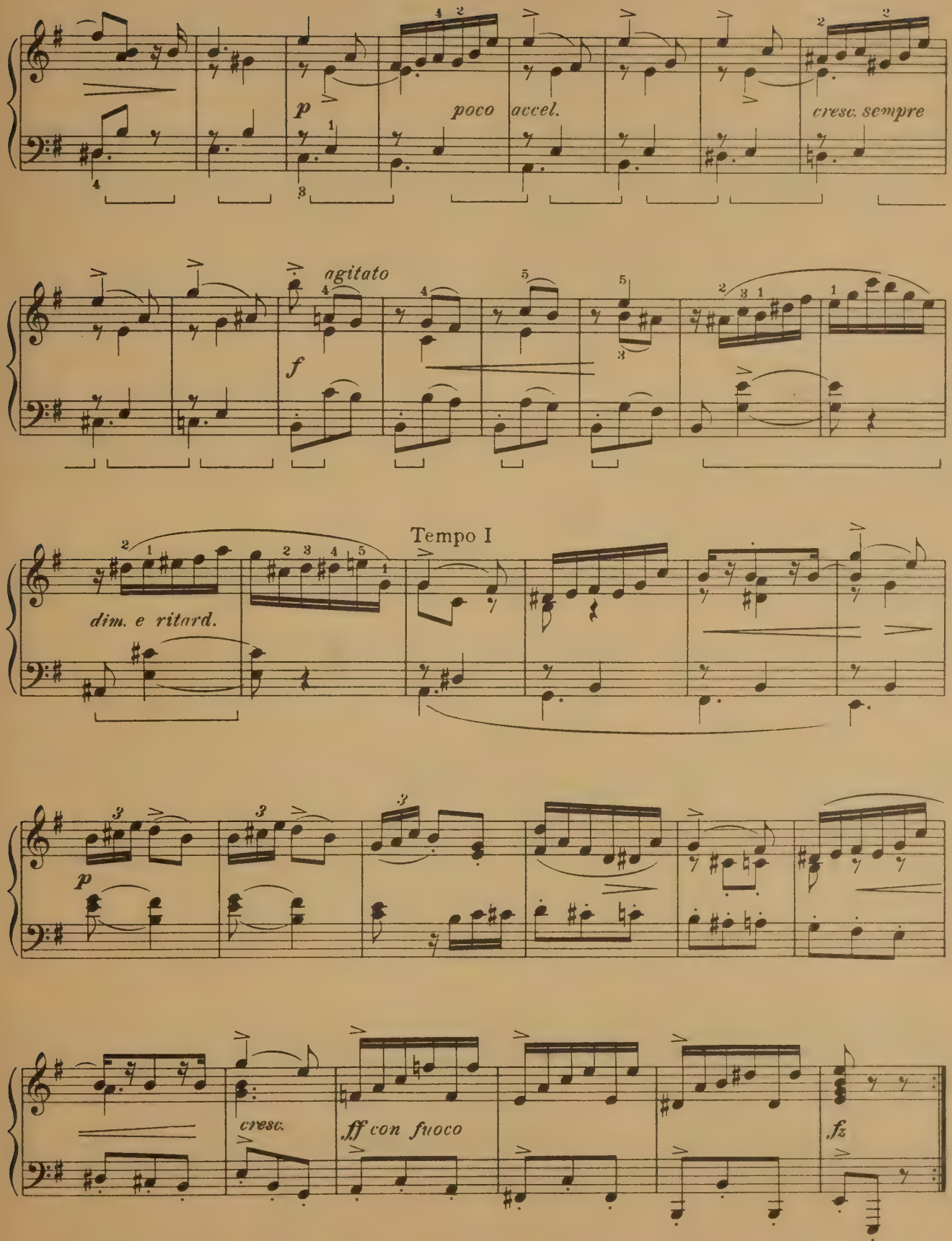
Edited by Bertha Feiring Tapper

I

EDVARD GRIEG, Op 3, №1



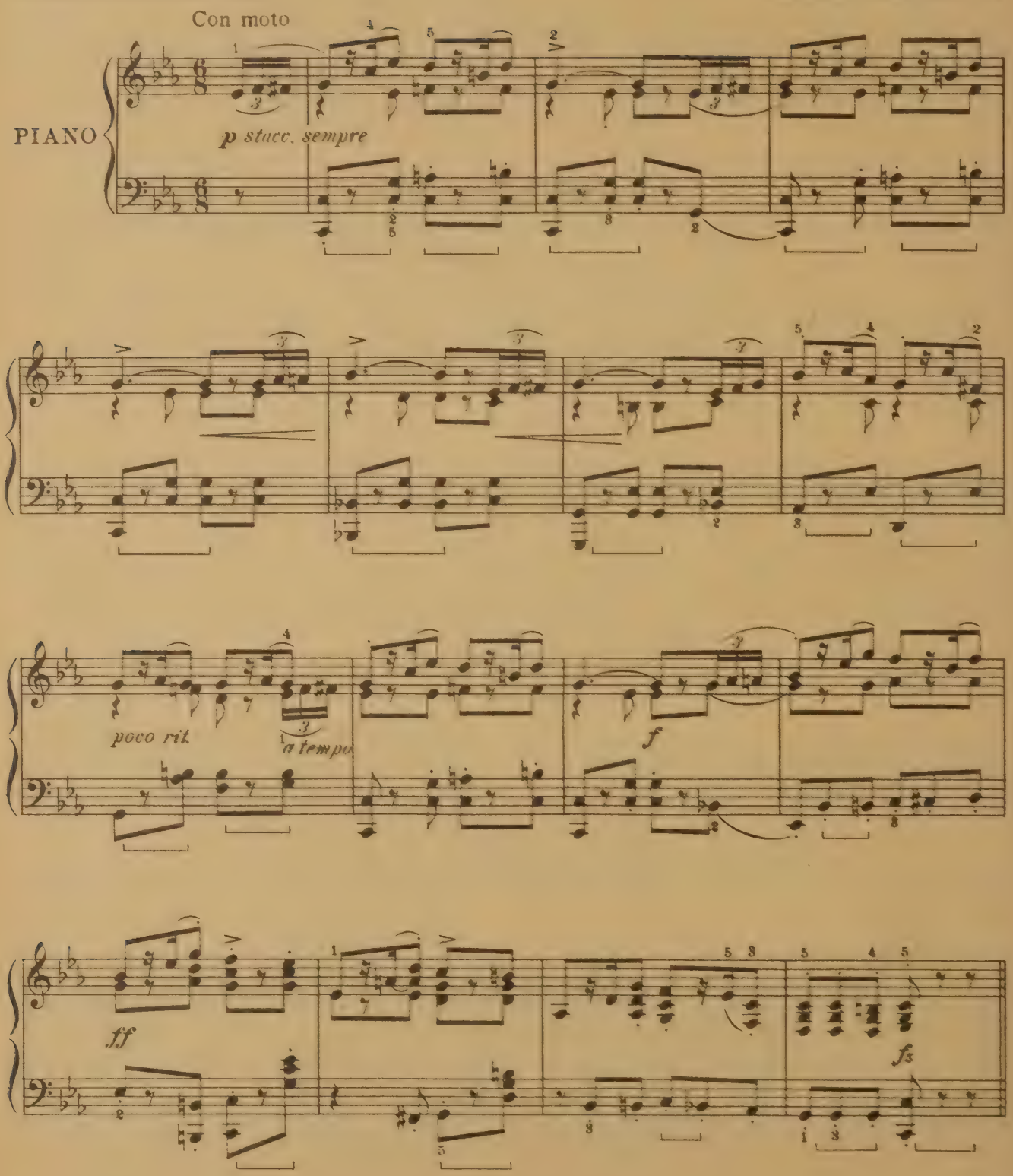
Copyright MCMX by Oliver Ditson Company


p
poco accel.
cresc. sempre
agitato
f
Tempo I
dim. e ritard.
p
cresc.
ff con fuoco
fz

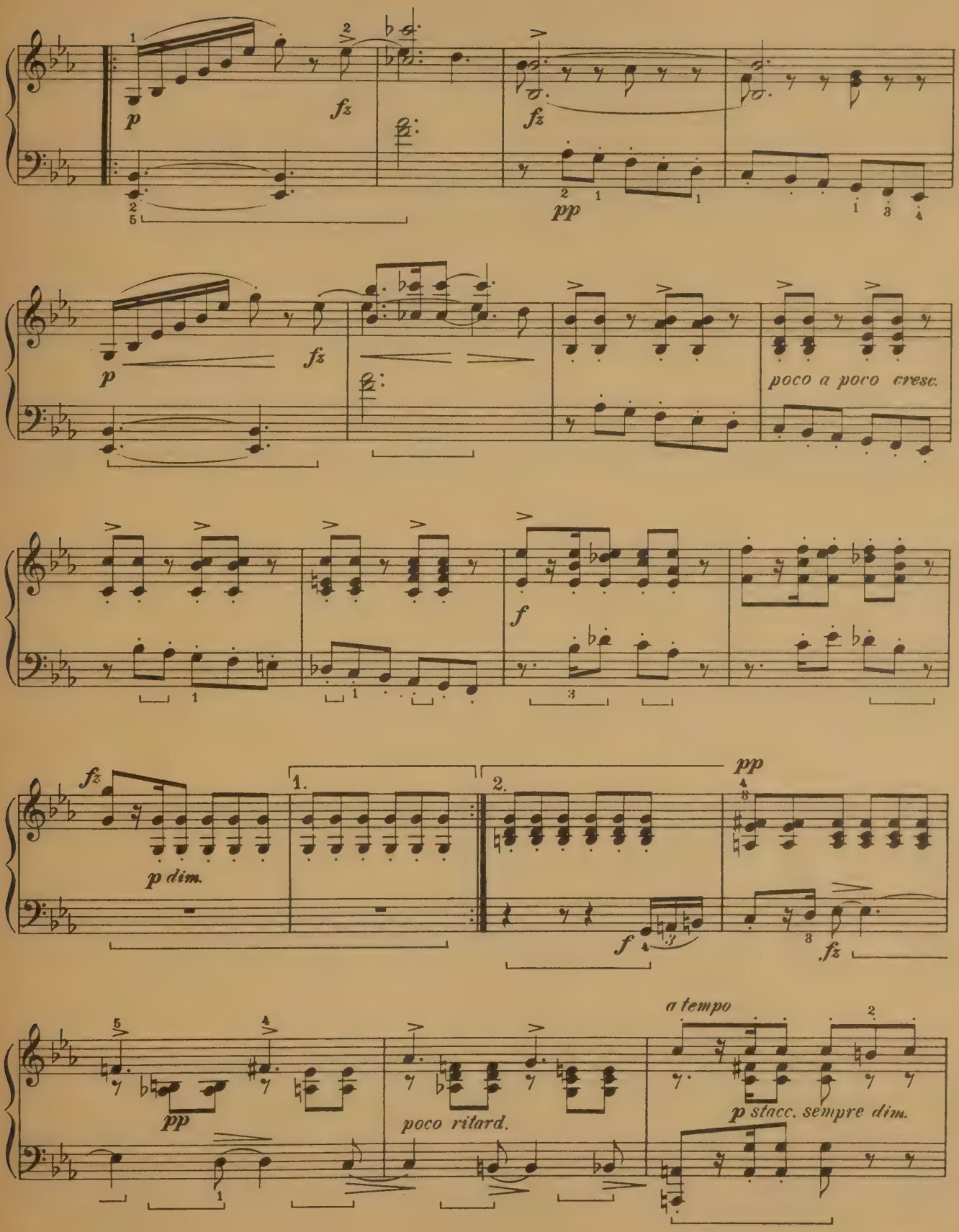
III

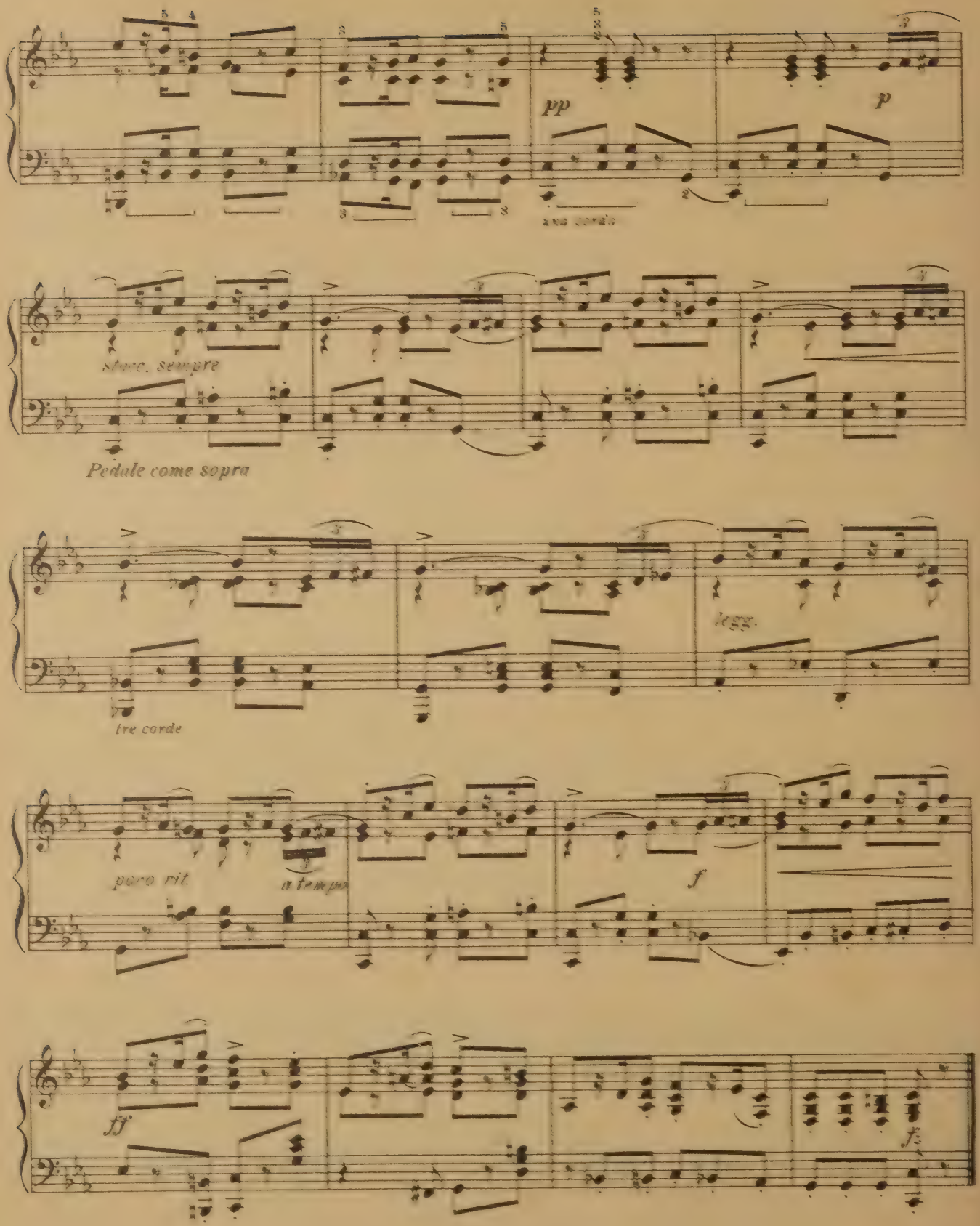
Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op.3, № 3



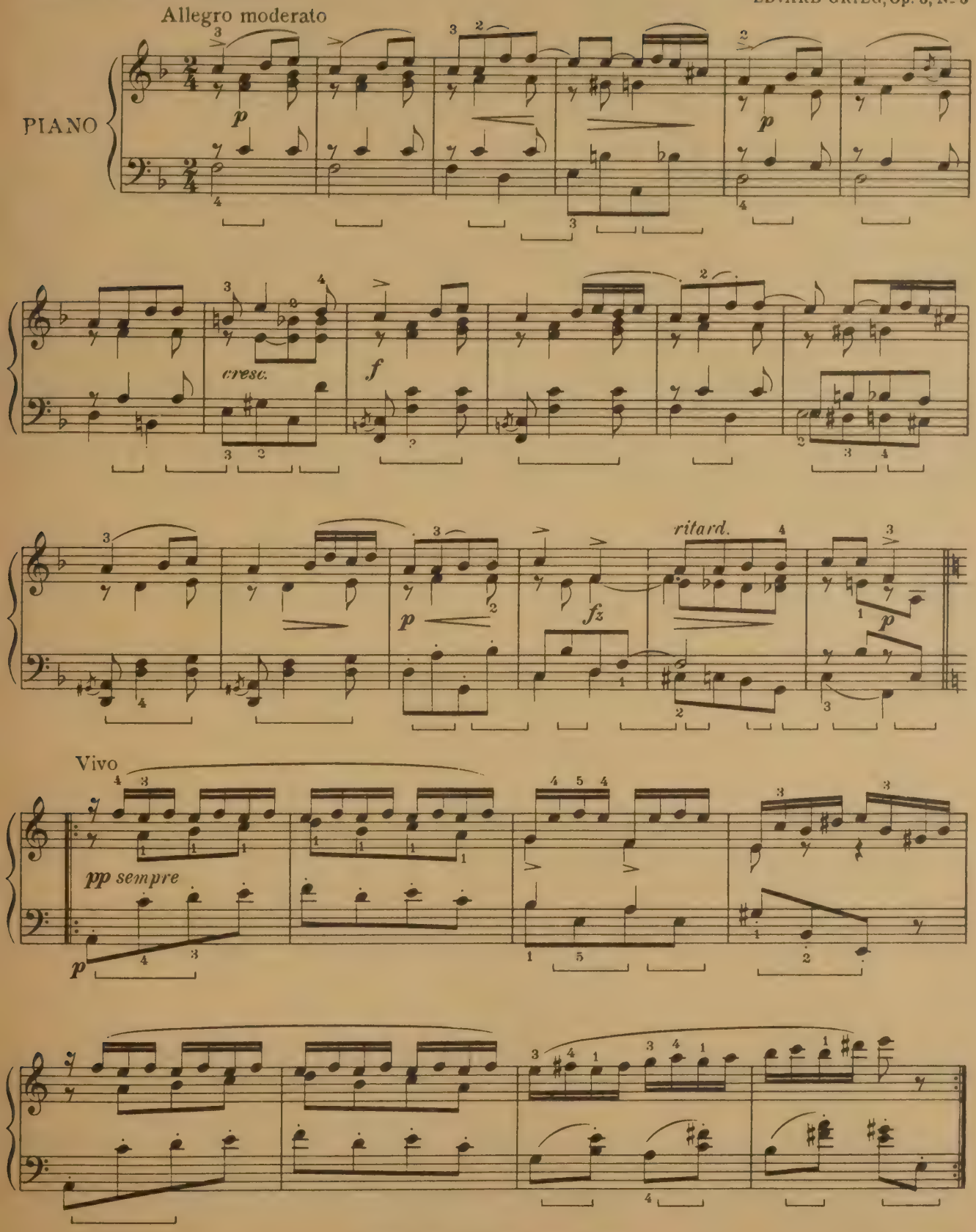
Copyright MCMX by Oliver Ditson Company


p
fz
fz
pp
p
fz
poco a poco cresc.
f
fz
p dim.
1.
2.
pp
f
fz
a tempo
pp
poco ritard.
p stacc. sempre dim.

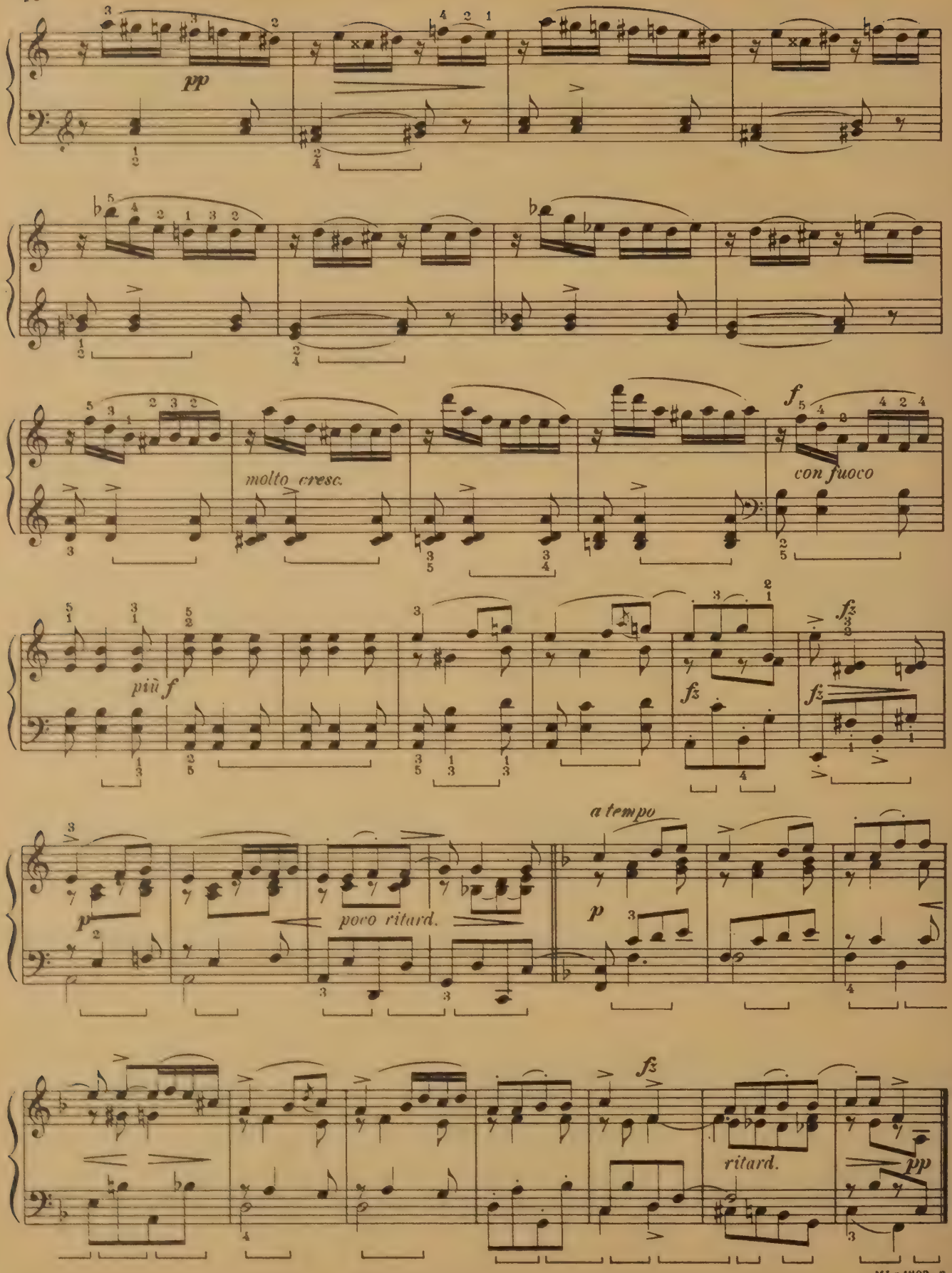

pp
una corda
p
stacc. sempre
Pedale come sopra
tre corde
legg.
poco rit.
a tempo
f
fff
fz

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op. 3, № 5

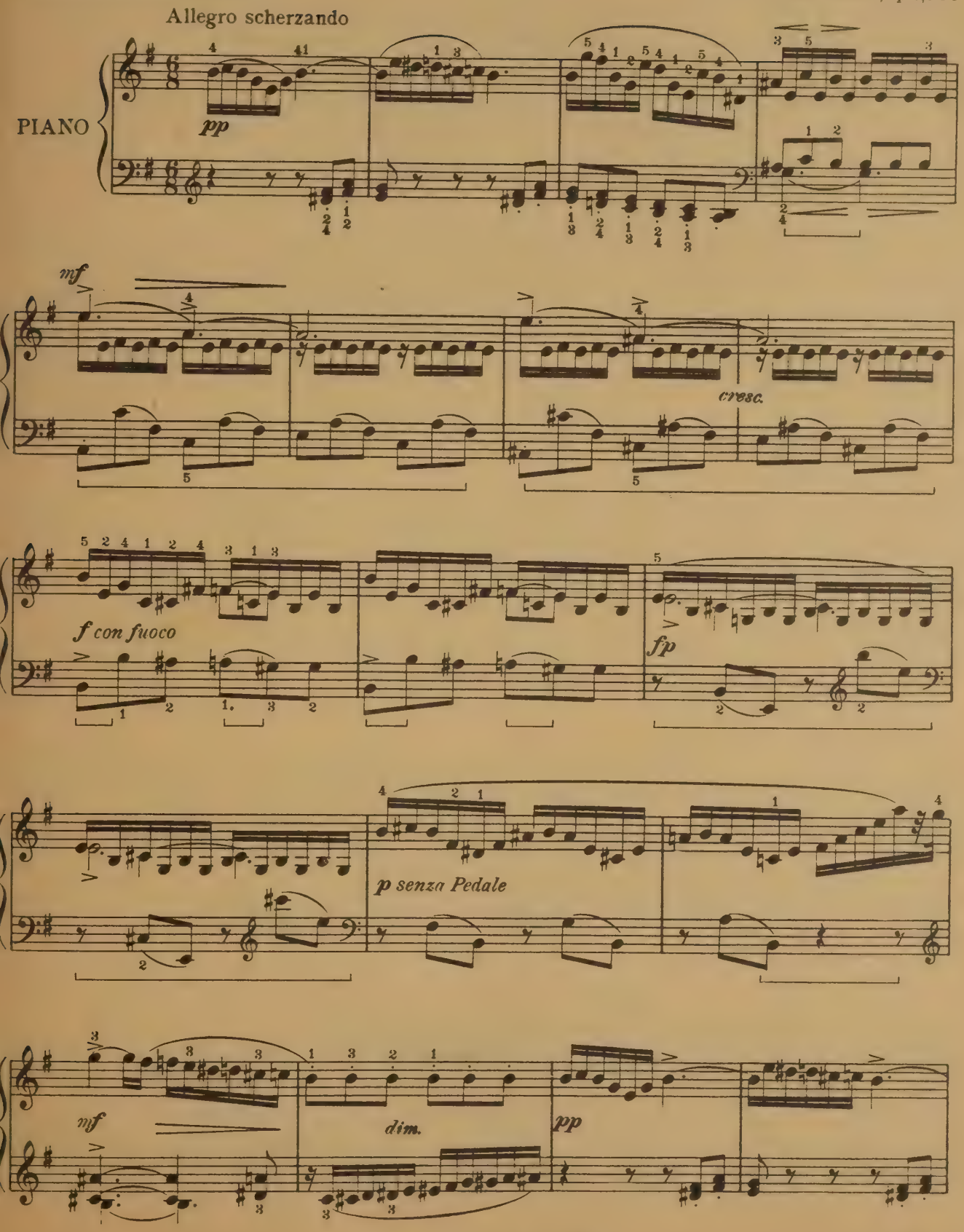


Copyright MCMX by Oliver Ditson Company

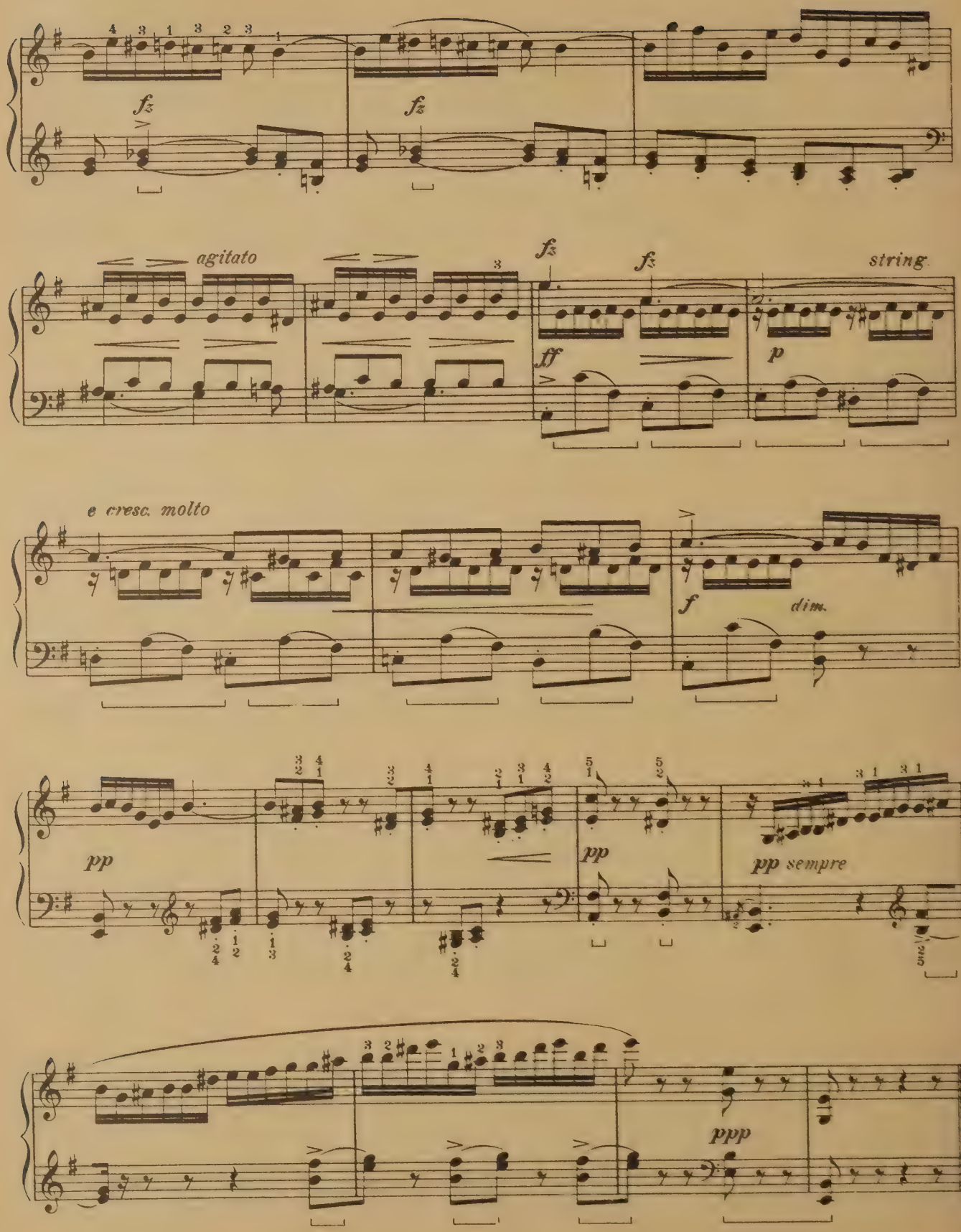

pp
molto cresc.
con fuoco
più f
fz
poco ritard.
a tempo
p
ritard.
pp

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op. 3, № 6



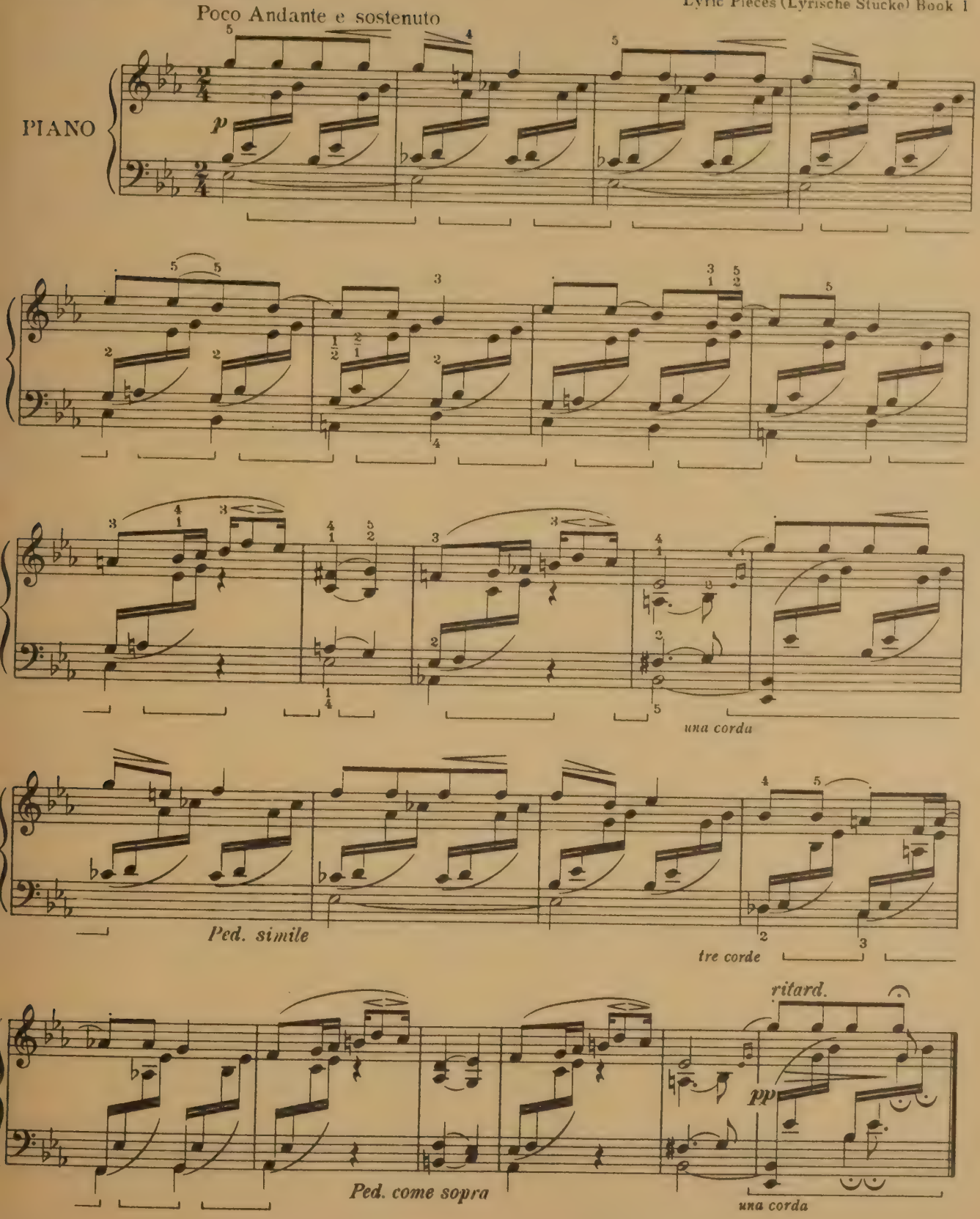
Copyright MCMX by Oliver Ditson Company


fz
fz
agitato
fz
fz
string.
ff
p
e cresc. molto
f
dim.
pp
pp
pp sempre
ppp

ARIETTA

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op. 12, No 1
Lyric Pieces (Lyrische Stücke) Book 1

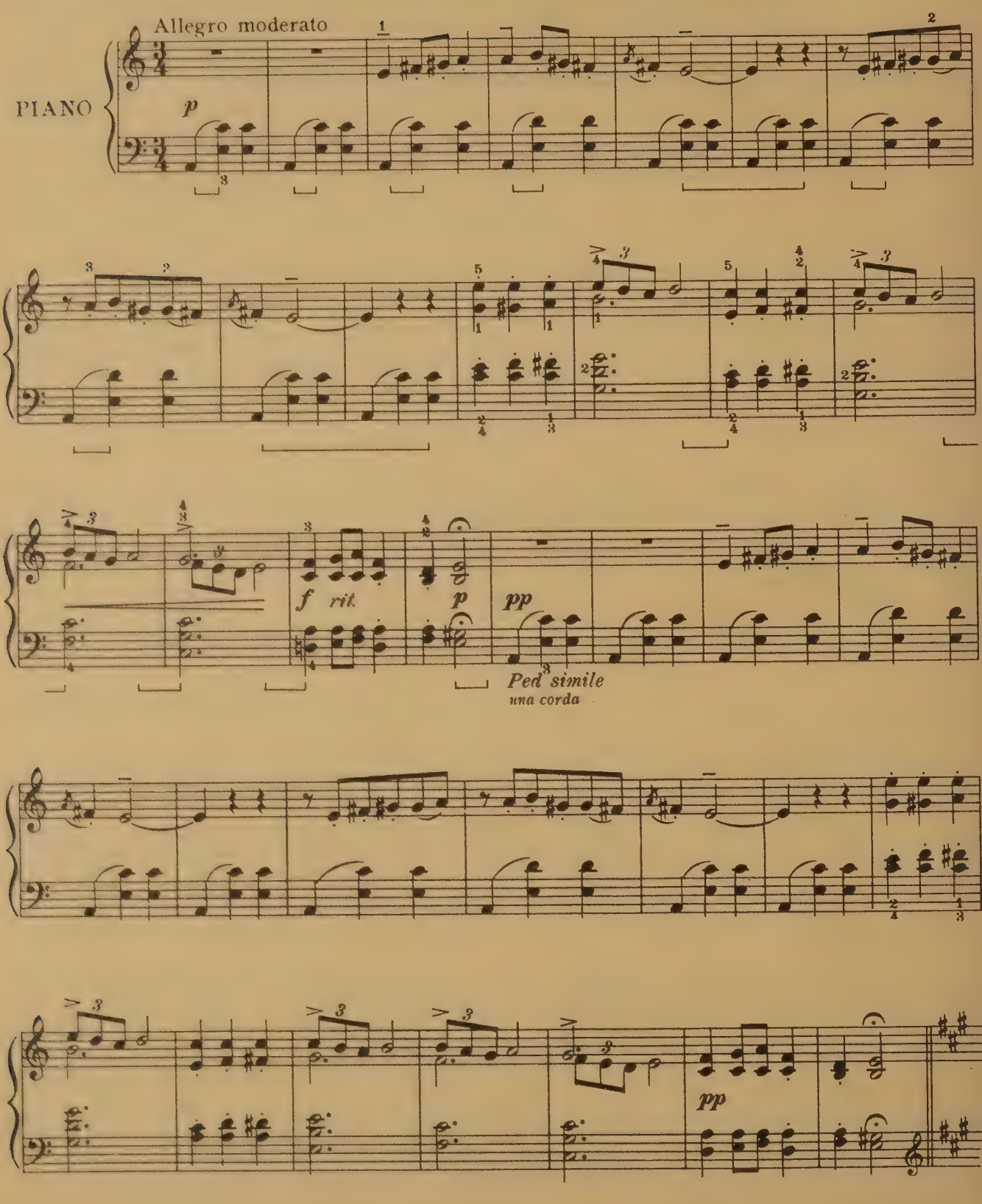


Copyright MCMX by Oliver Ditson Company

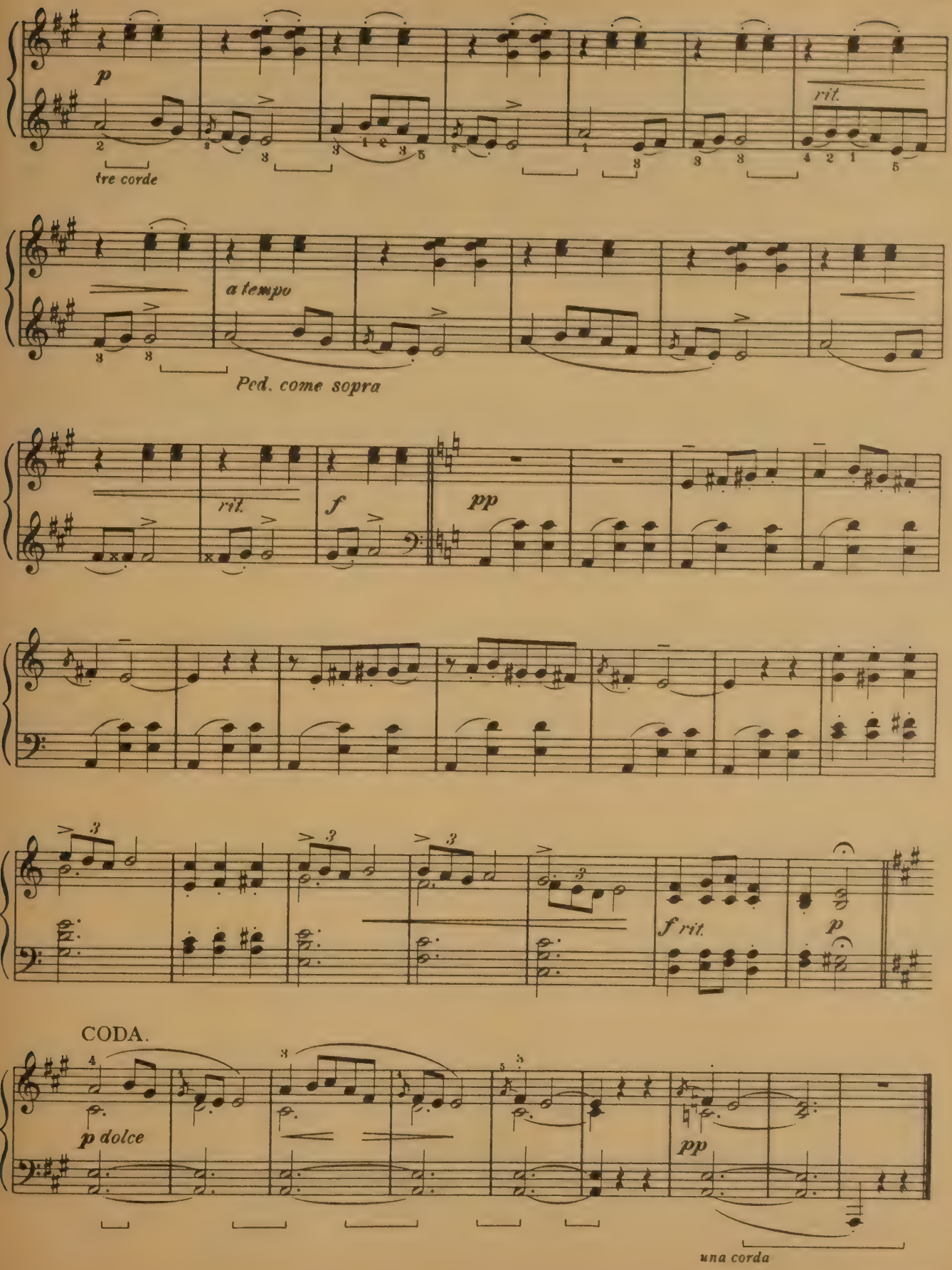
WALTZ

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op.12, № 2



Copyright MCMX by Oliver Ditson Company

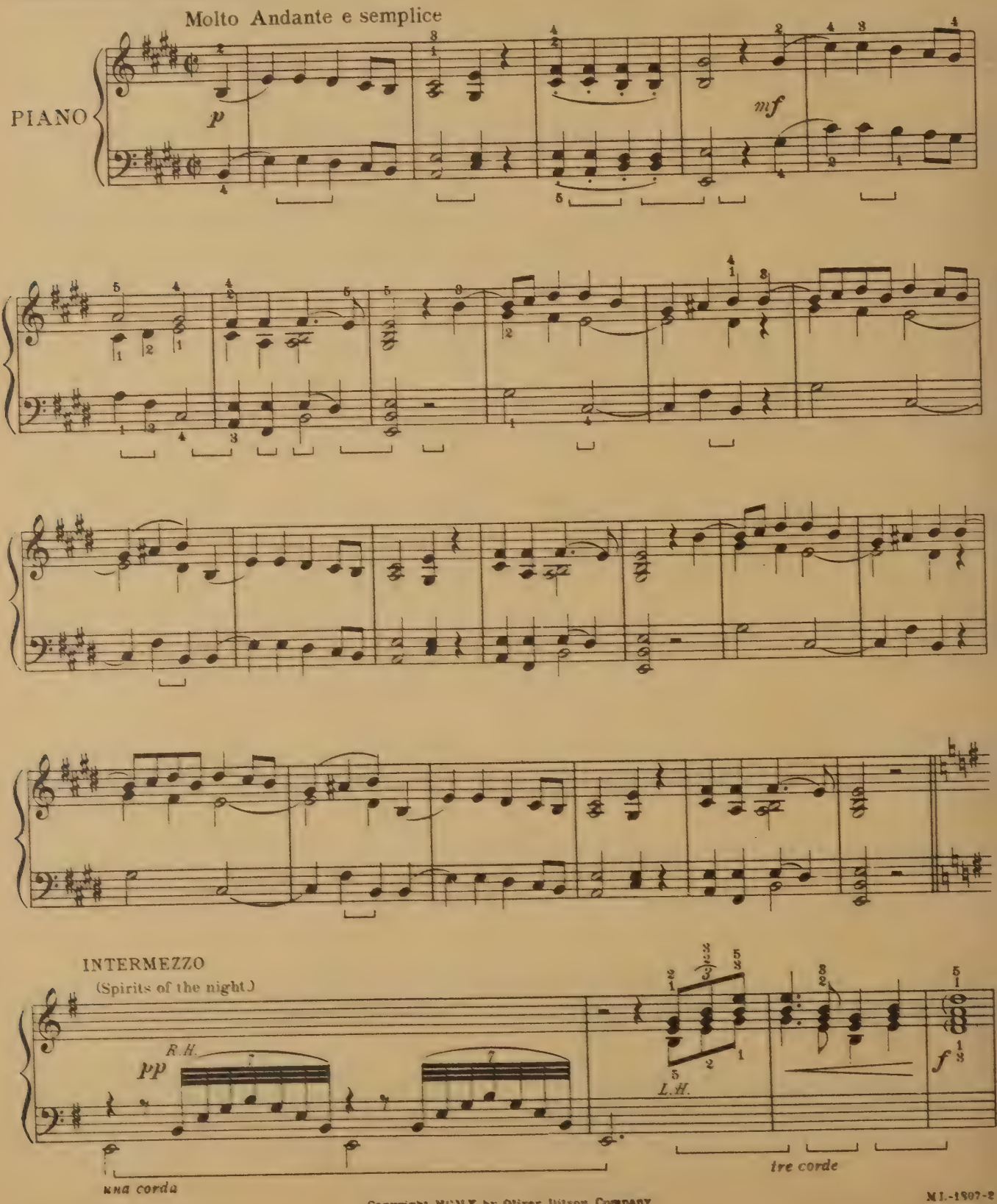

p
tre corde
rit.
a tempo
Ped. come sopra
rit.
f
pp
f rit.
p
CODA.
p dolce
pp
una corda

WATCHMAN'S SONG
(WÄCHTERLIED)

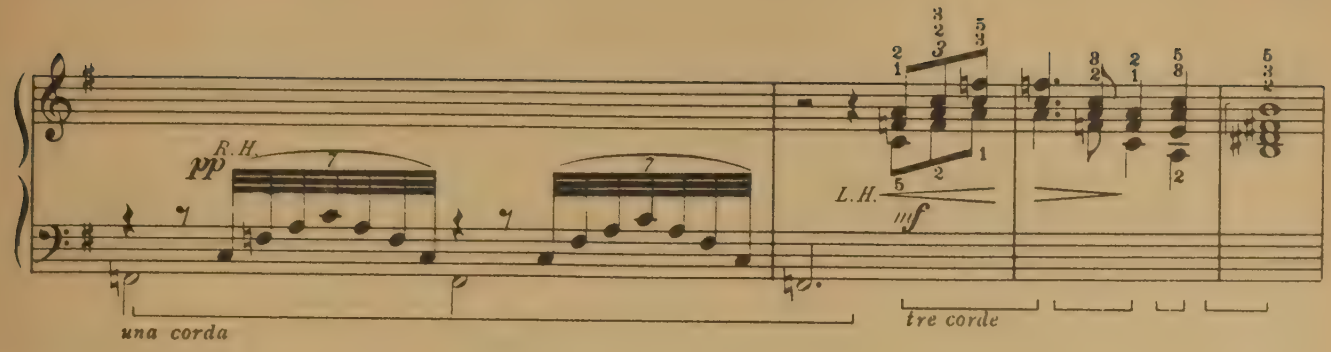
Composed after witnessing a performance of Shakespere's "Macbeth"

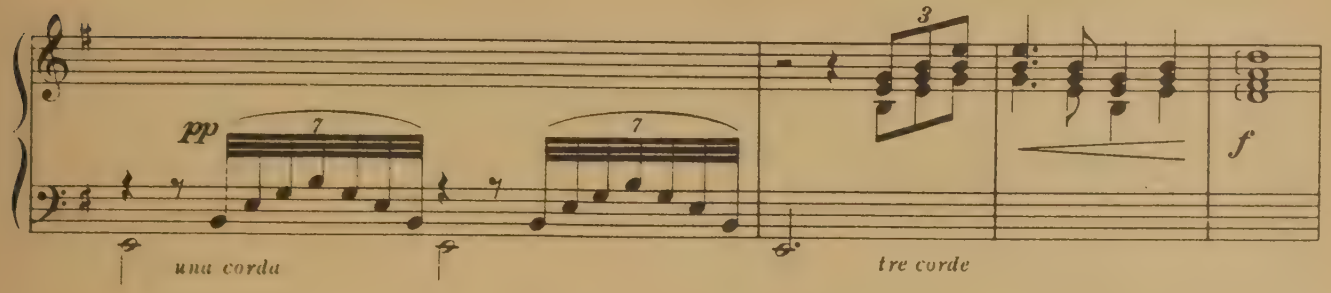
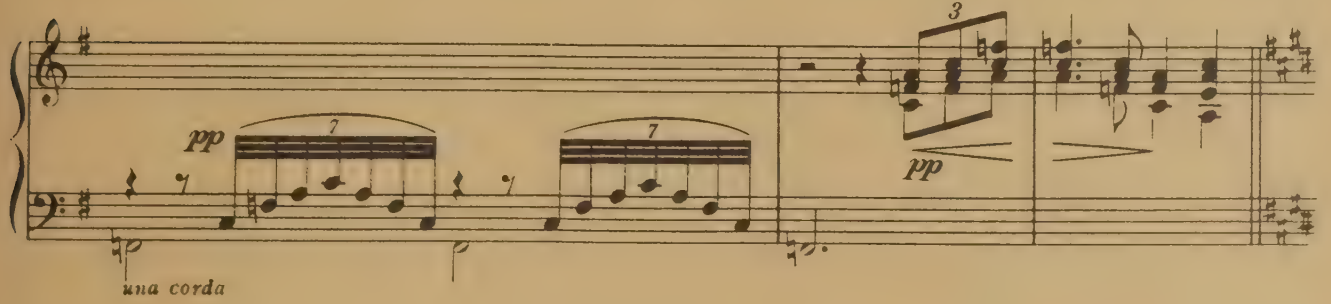
EDVARD GRIEG, Op.12, №3

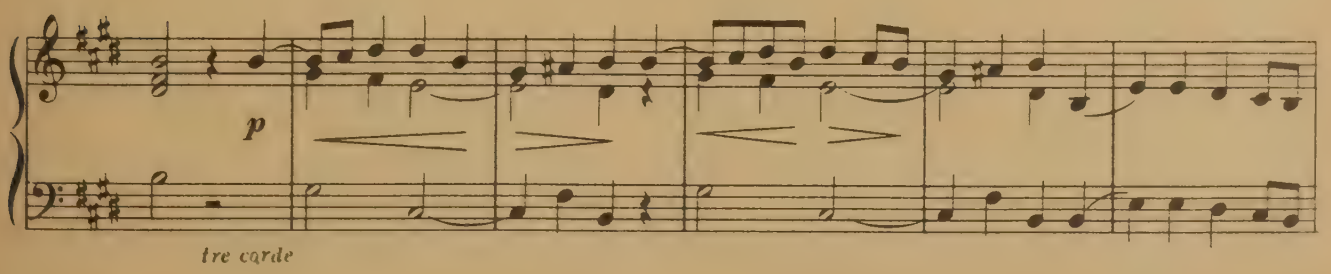
Edited by Bertha Feiring Tapper

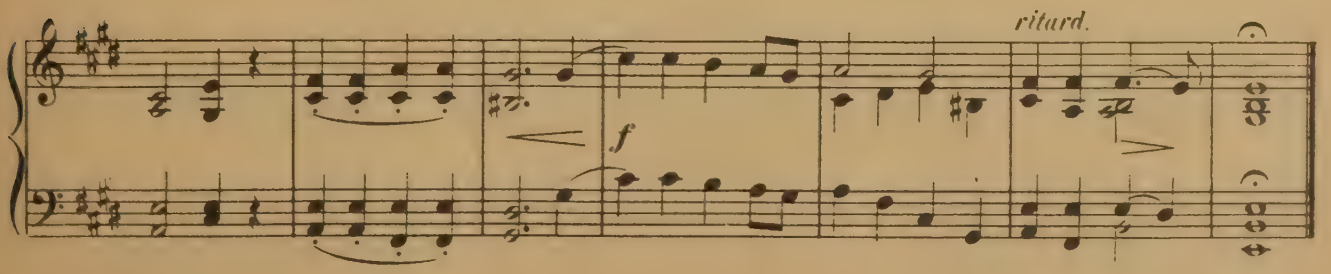


Copyright MCMX by Oliver Ditson Company


pp
R.H.
una corda
L.H.
mf
tre corde


pp
una corda
tre corde
f

pp
una corda
pp


p
tre corde

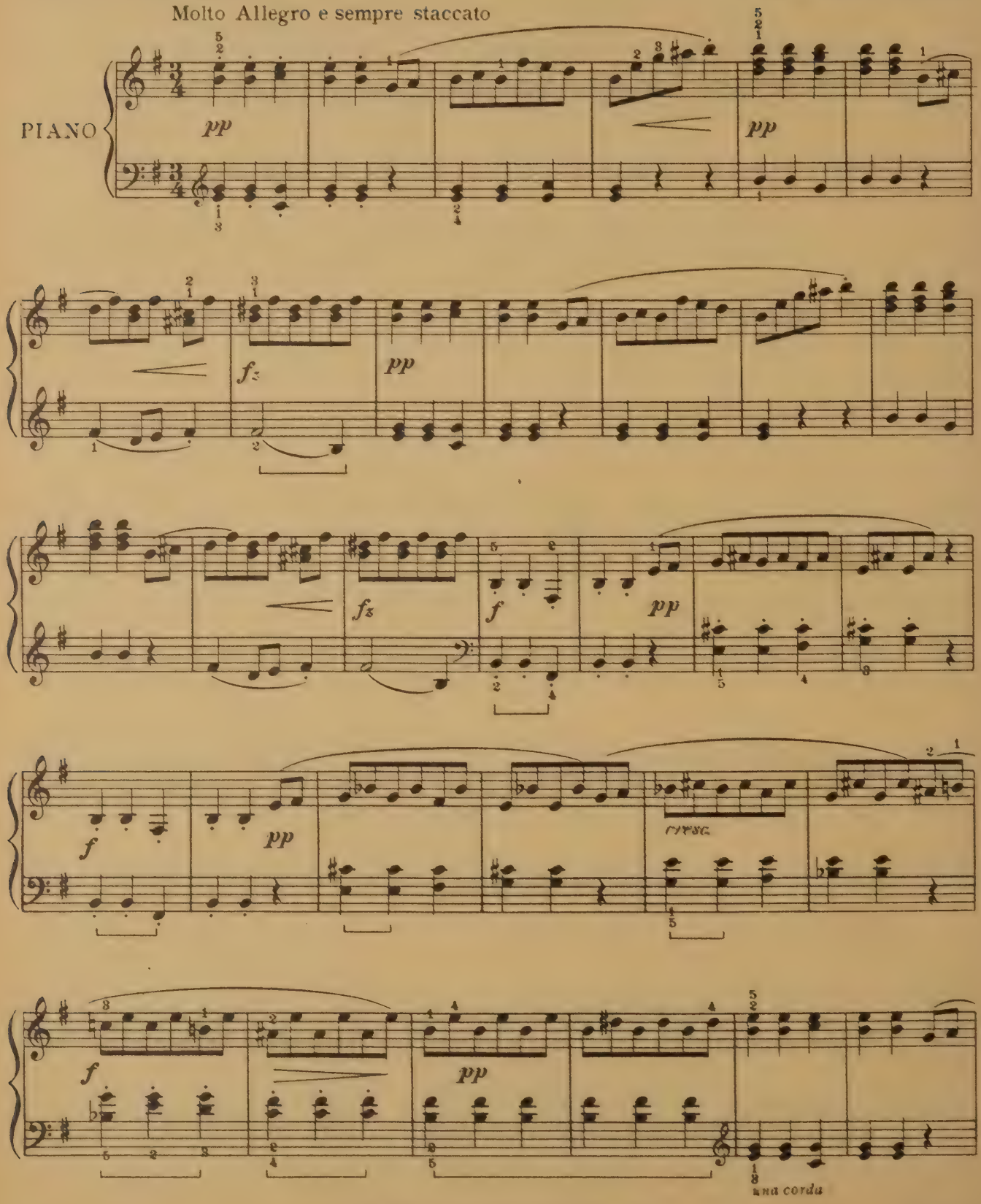

ritard.
f

FAIRY DANCE
(ELFENTANZ)

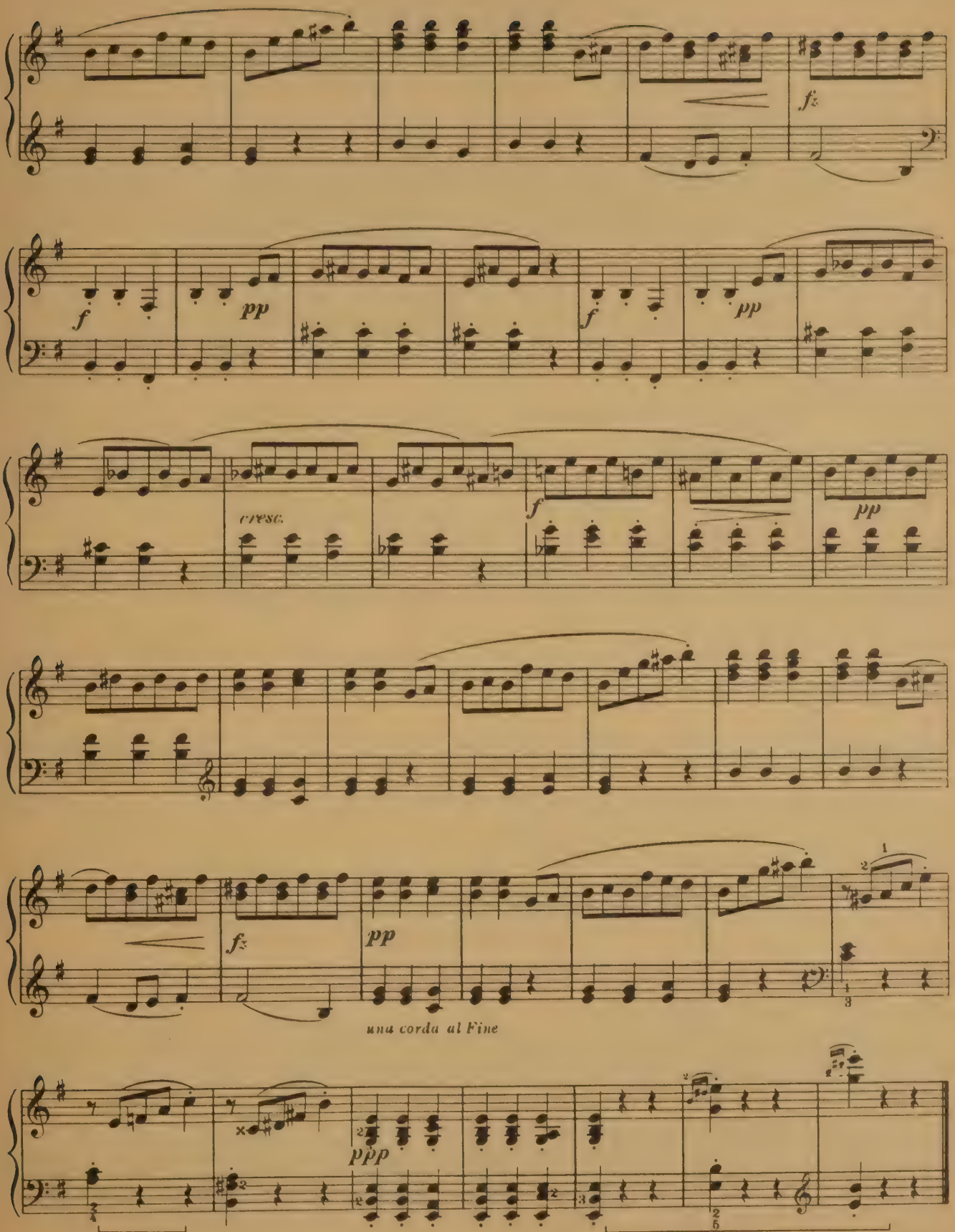
Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op.12,№4

Molto Allegro e sempre staccato



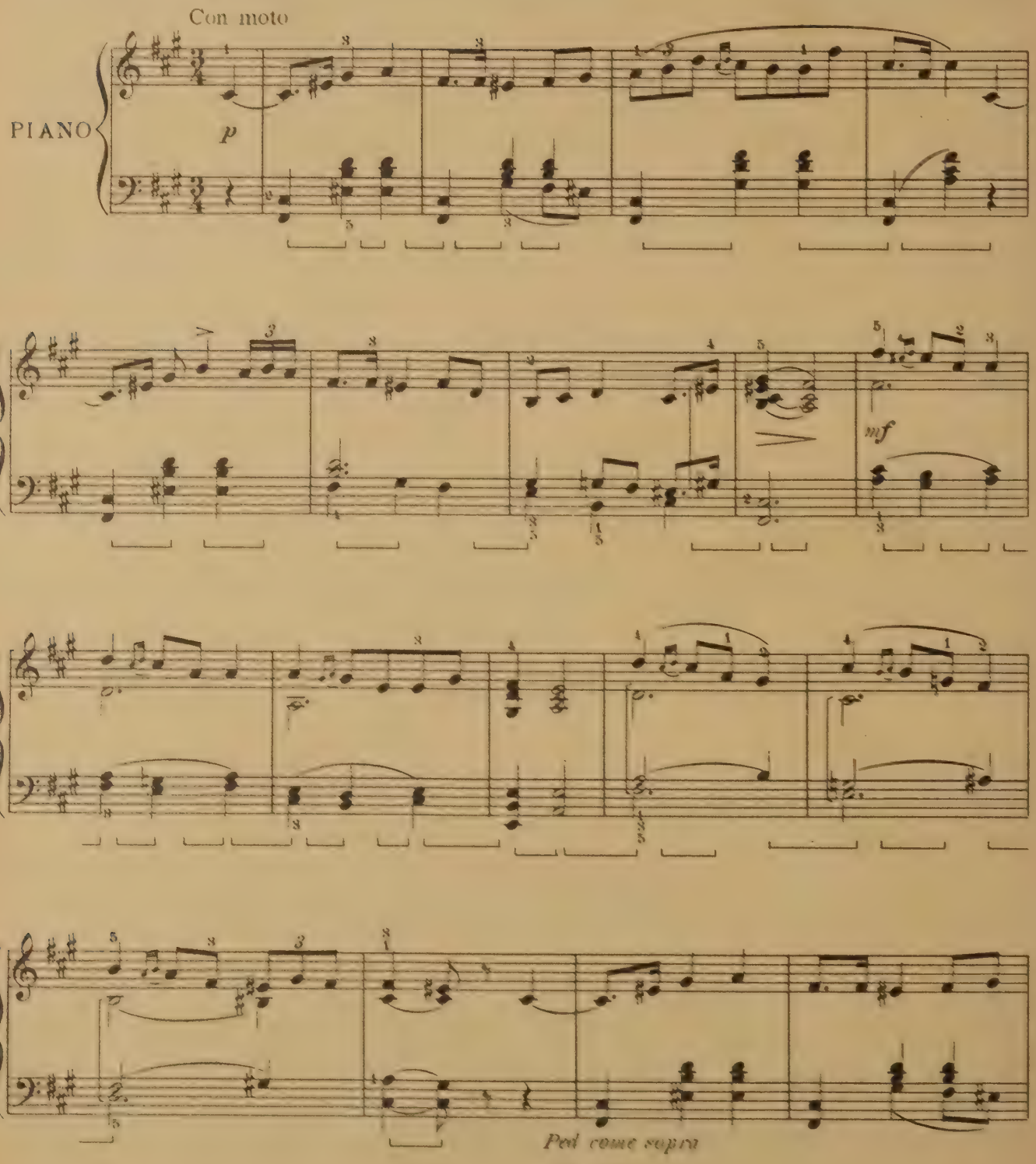
Copyright MCMX by Oliver Ditson Company


fz
f
pp
f
pp
cresc.
f
pp
fz
pp
una corda al Fine
ppp

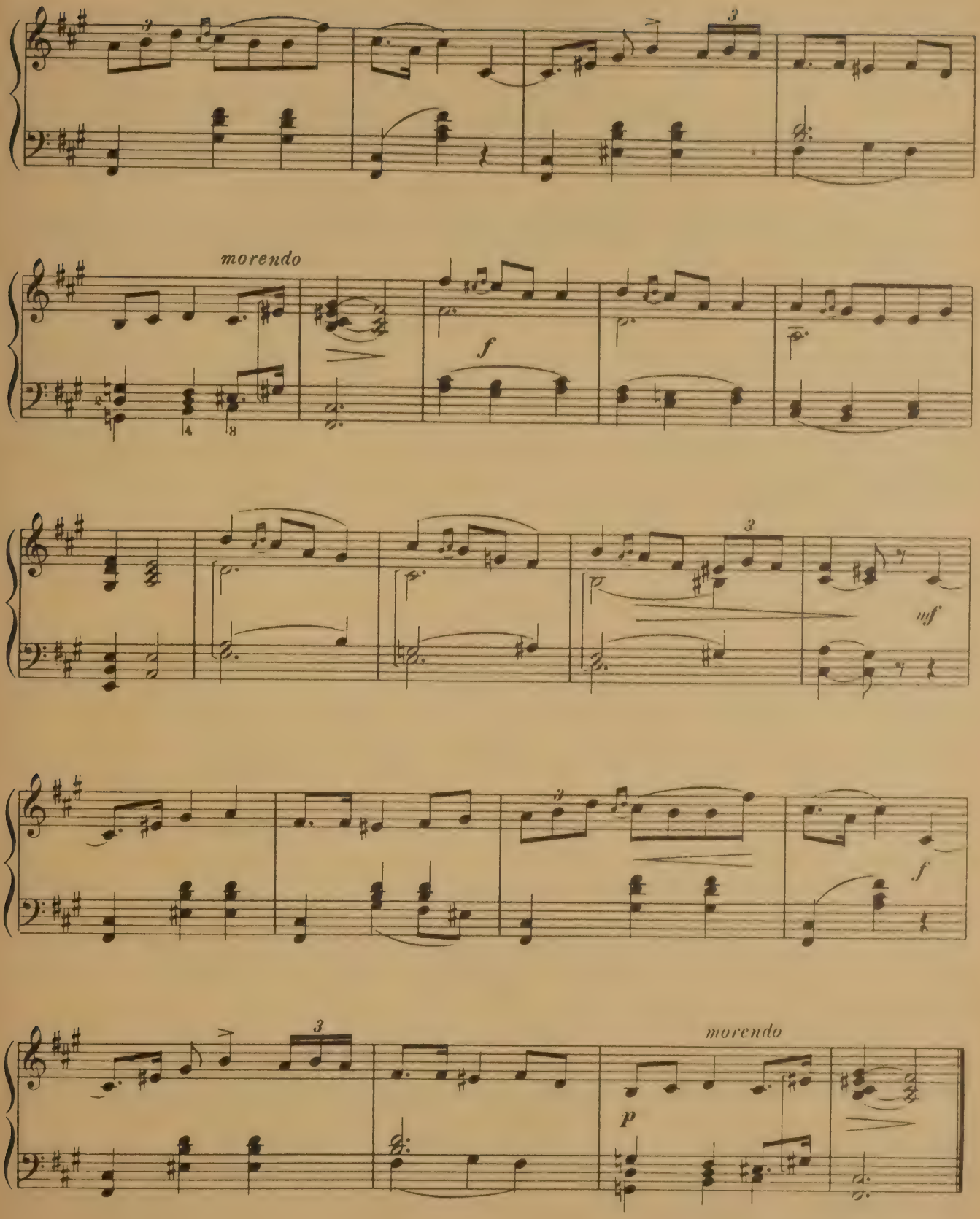
FOLK SONG
(VOLKSWEISE)

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op.12, №5



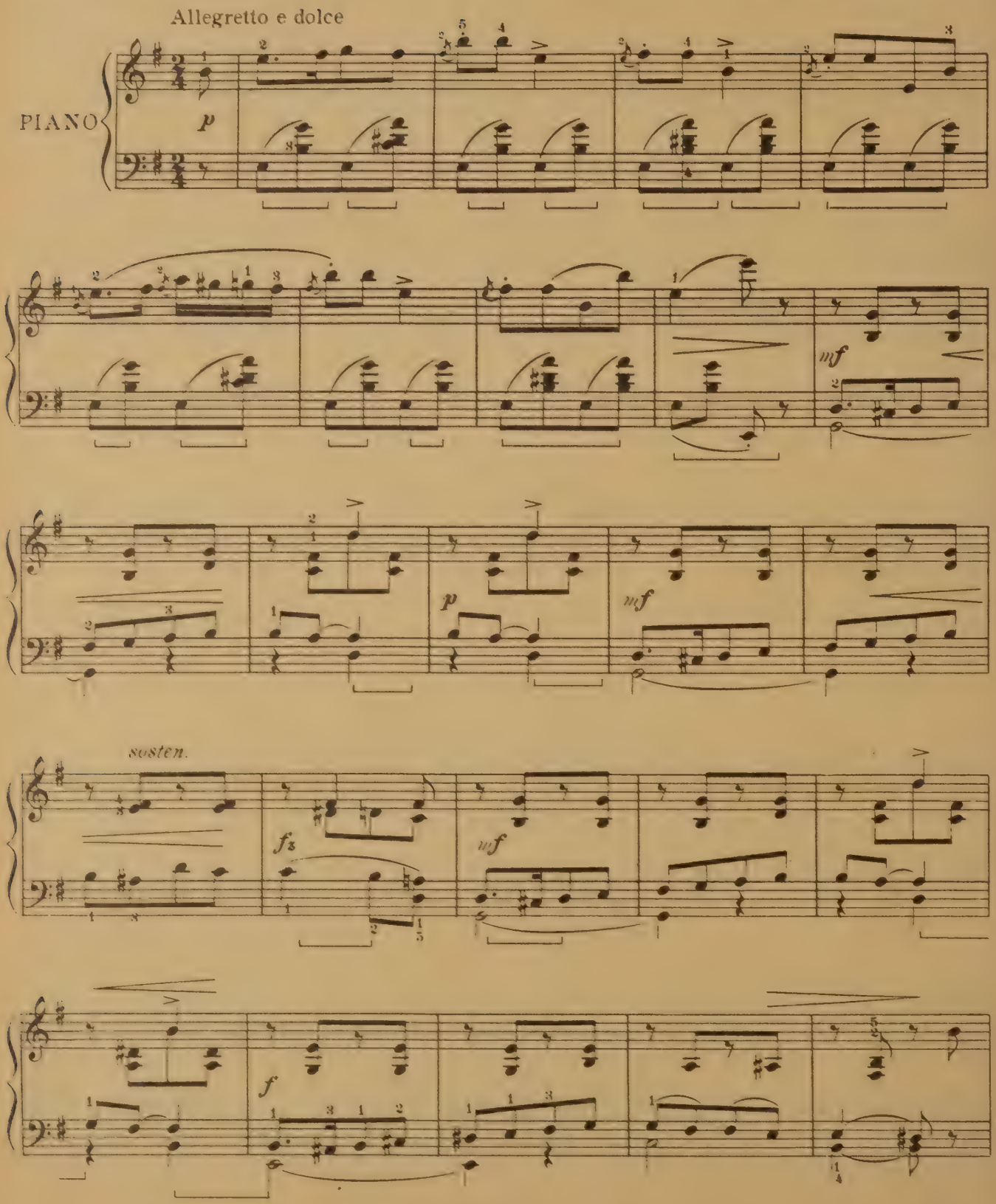
Copyright MCMIX by Oliver Ditson Company


morendo
f
mf
f
morendo
p

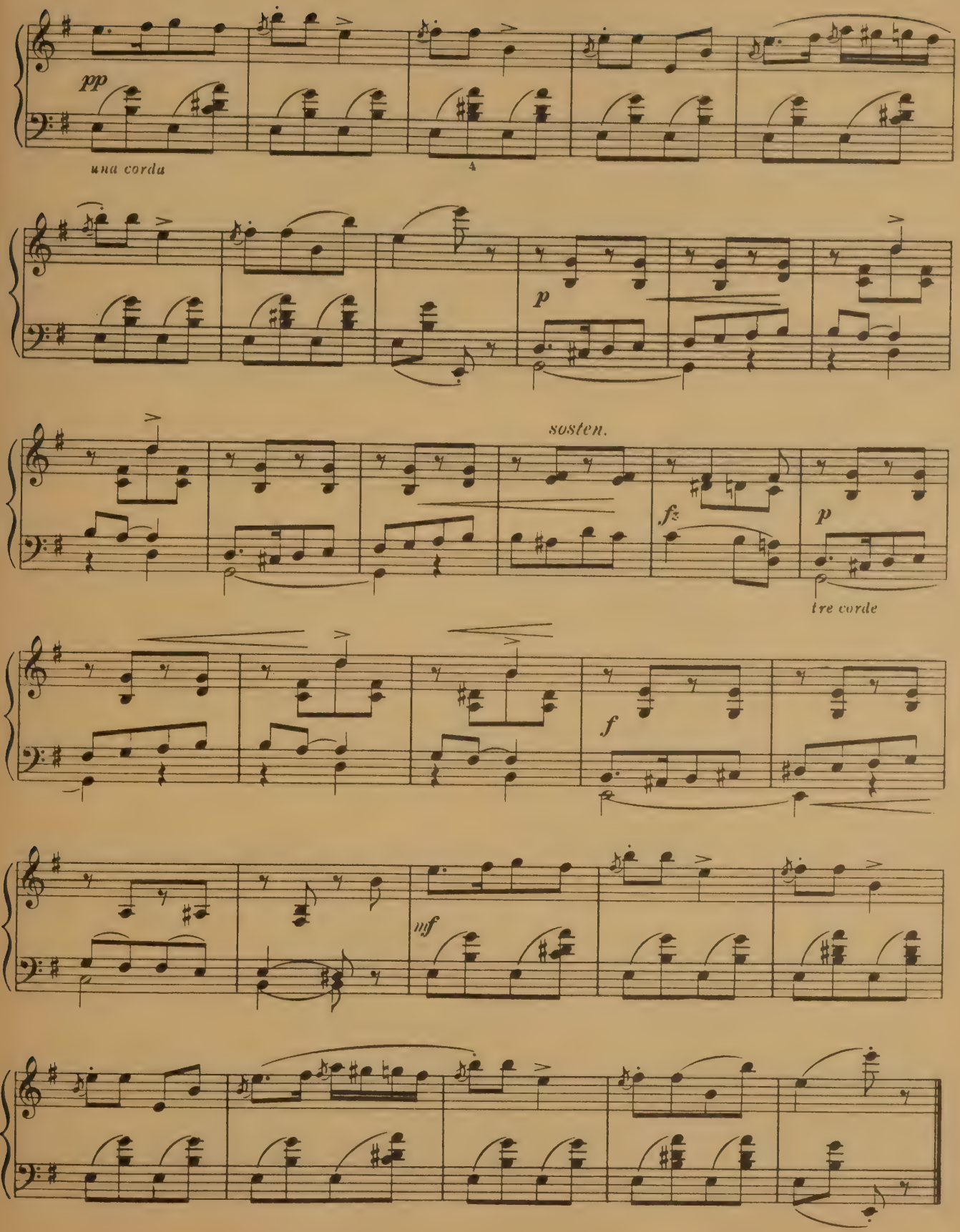
ALBUM LEAF
(ALBUMBLATT)

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op. 12, №7



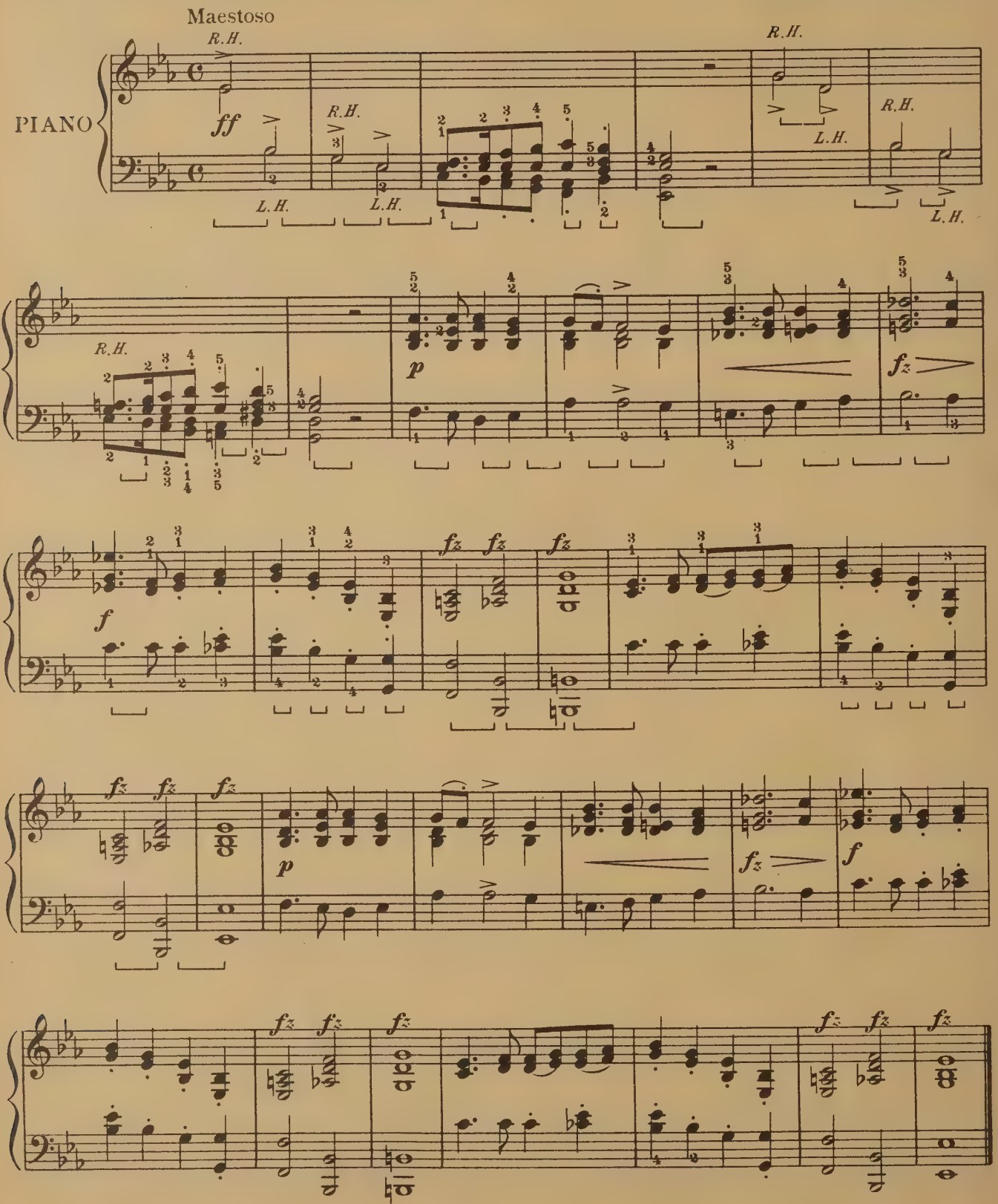
Copyright MCMX by Oliver Ditson Company


pp
una corda
4
p
sosten.
fz
p
tre corde
f
mf

NATIONAL SONG
(VATERLÄNDISCHES LIED)

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op. 12, №8

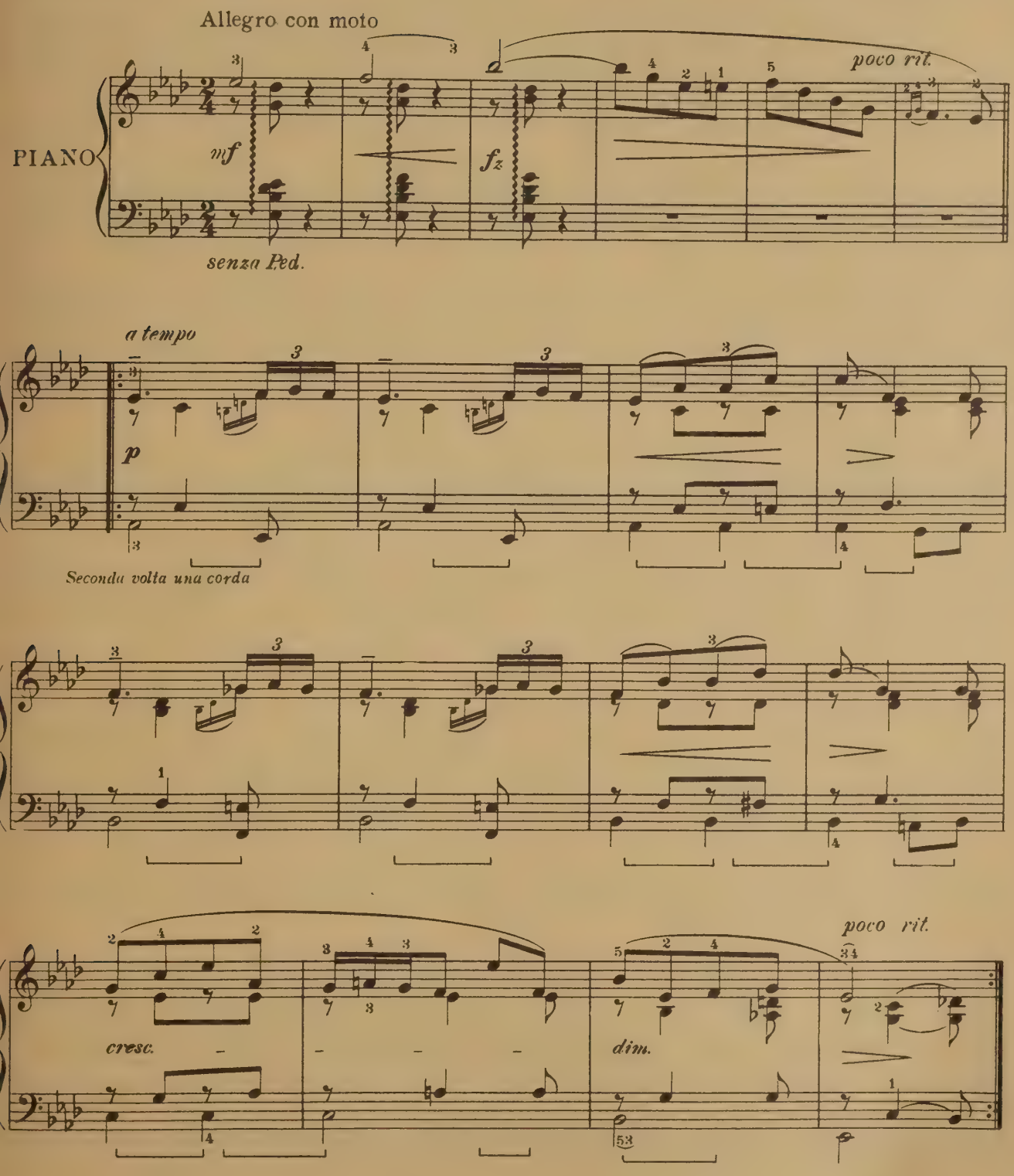


Copyright MCMX by Oliver Ditson Company

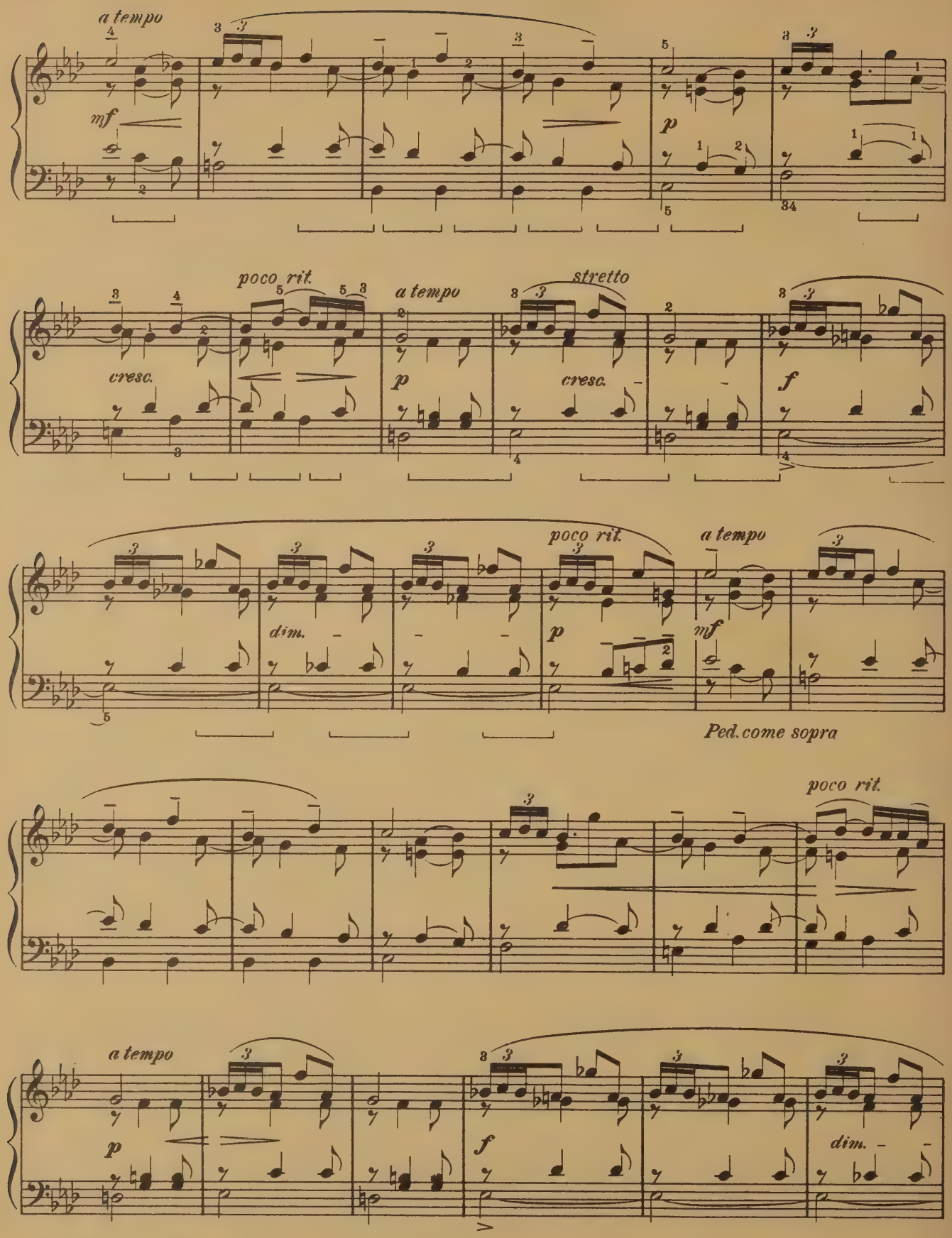
ALBUM LEAF
(ALBUMBLATT)

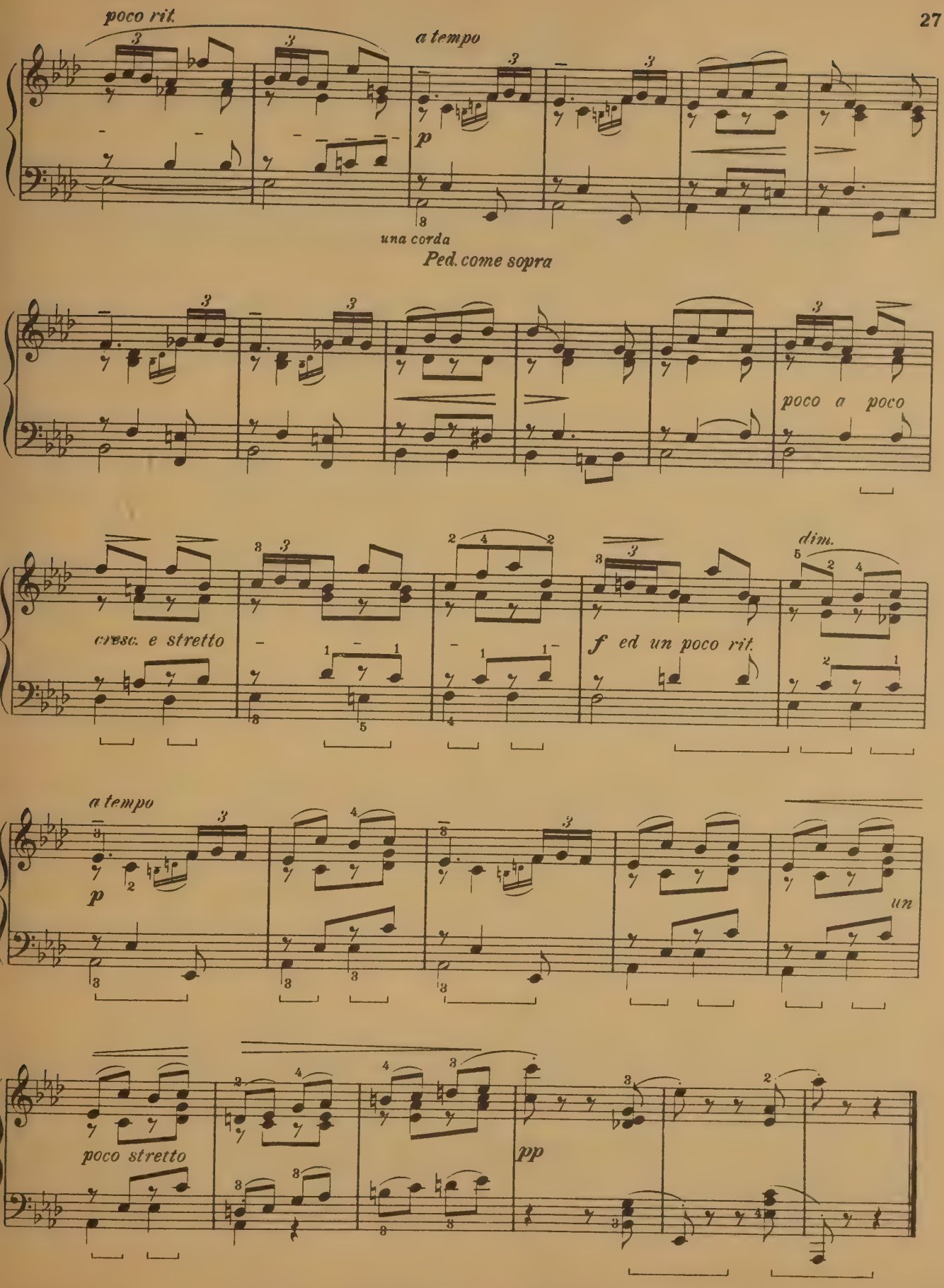
Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op. 28, No. 1



Copyright MCMX by Oliver Ditson Company

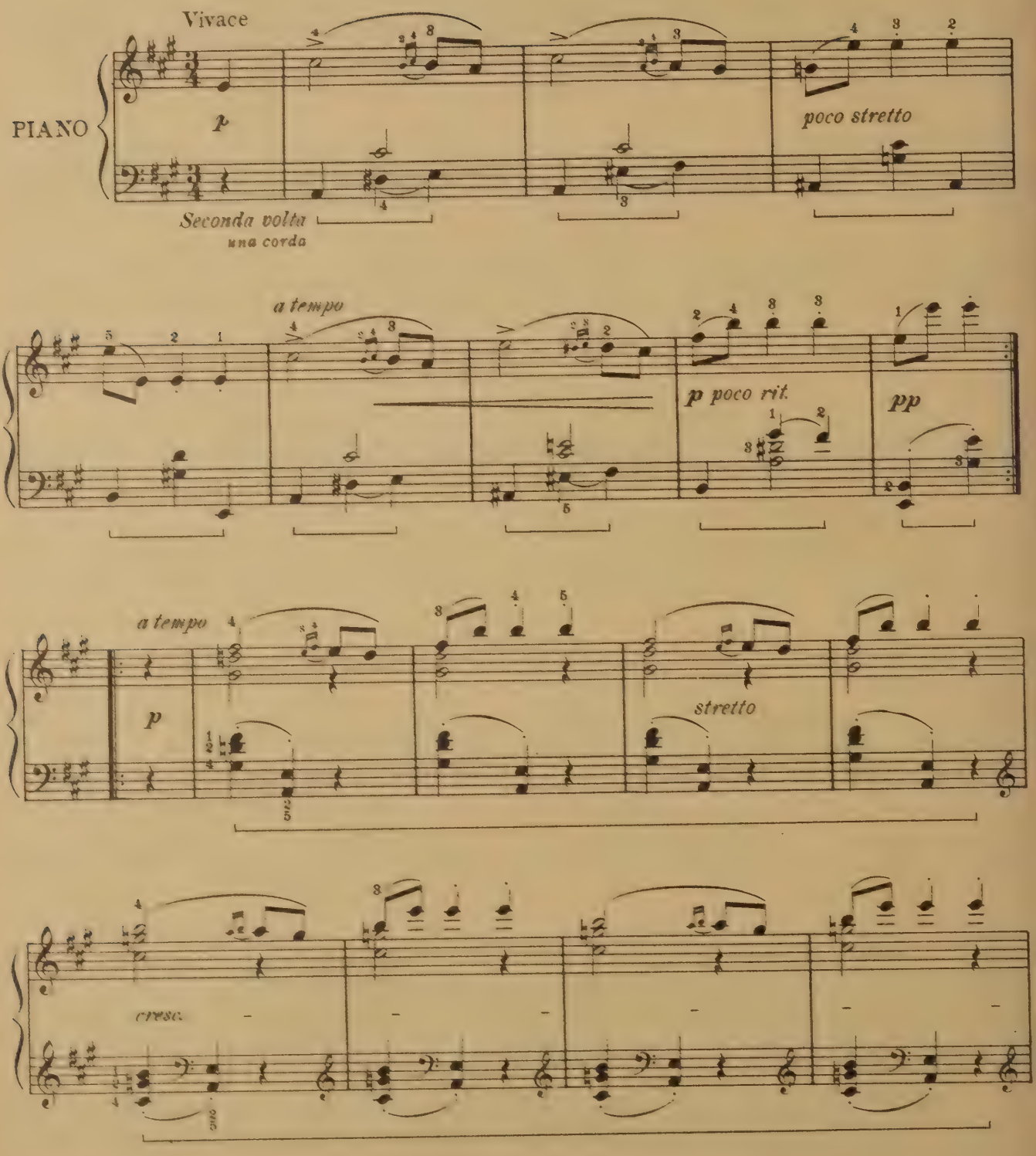

a tempo
mf
p
poco rit.
a tempo
stretto
cresc.
p
cresc.
f
poco rit.
a tempo
dim.
p
mf
Ped. come sopra
poco rit.
a tempo
p
f
dim.


poco rit.
a tempo
p
una corda
Ped. come sopra
poco a poco
cresc. e stretto
f ed un poco rit.
dim.
a tempo
p
un
poco stretto
pp

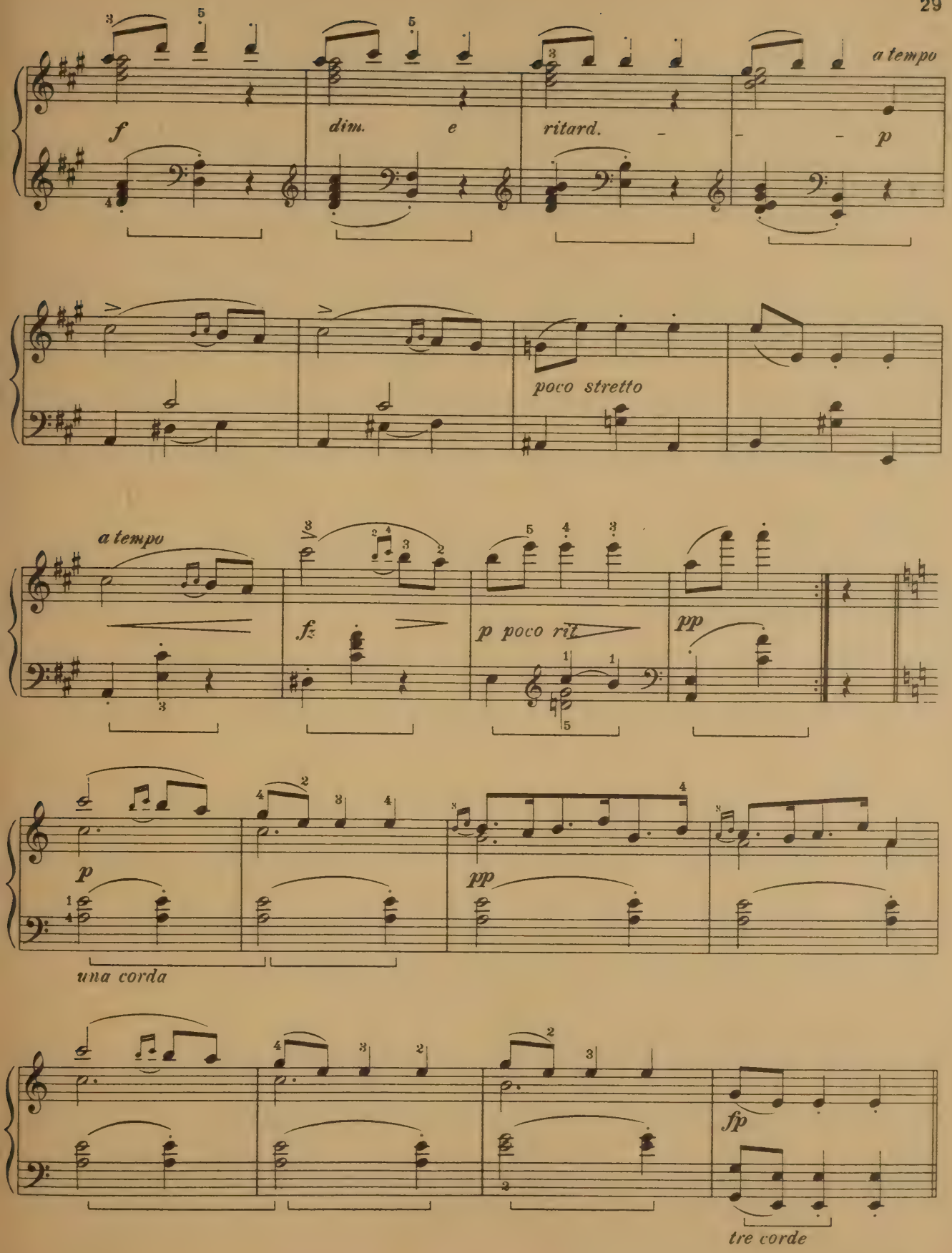
ALBUM LEAF
(ALBUMBLATT)

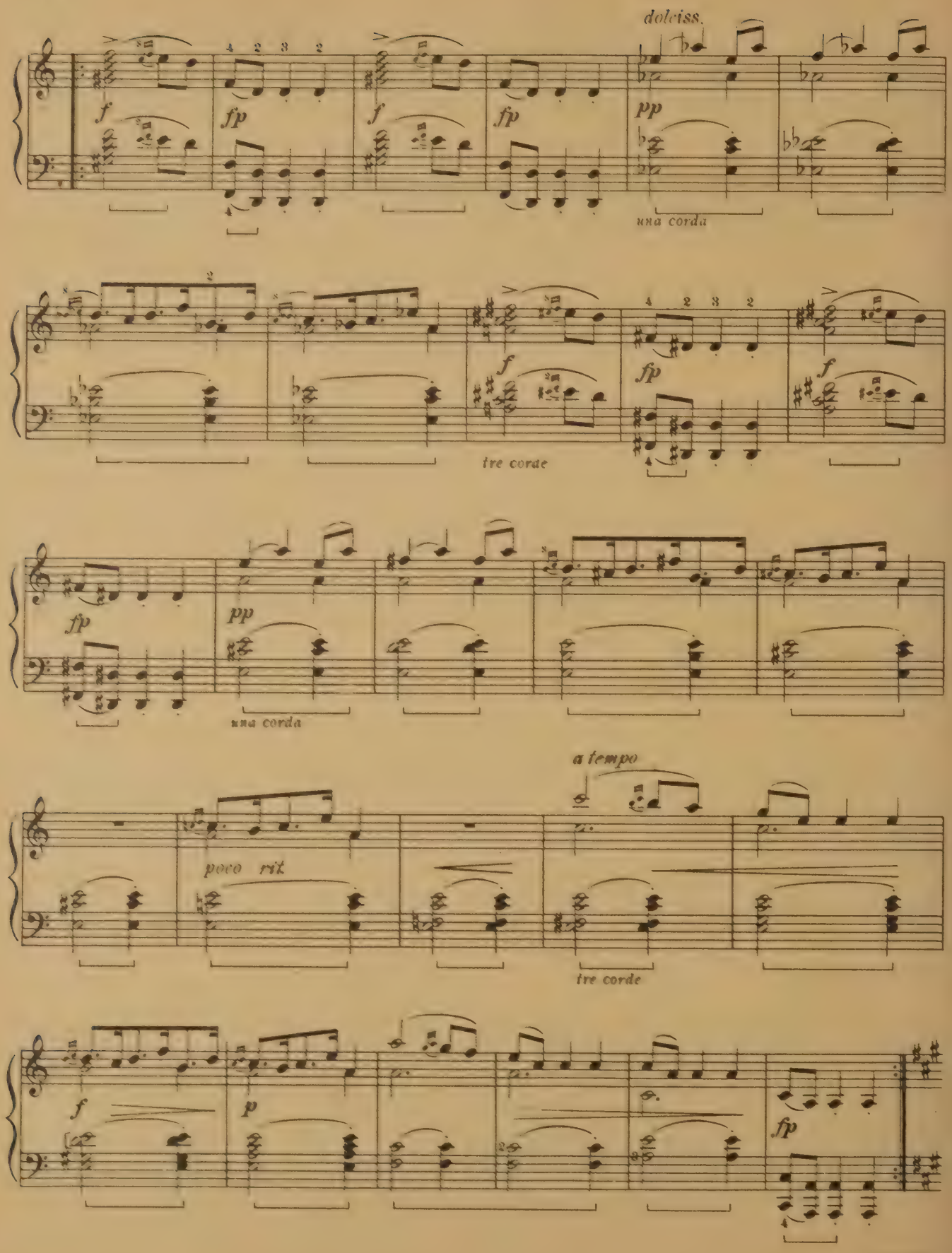
Edited by Bertha Feiring Tapper

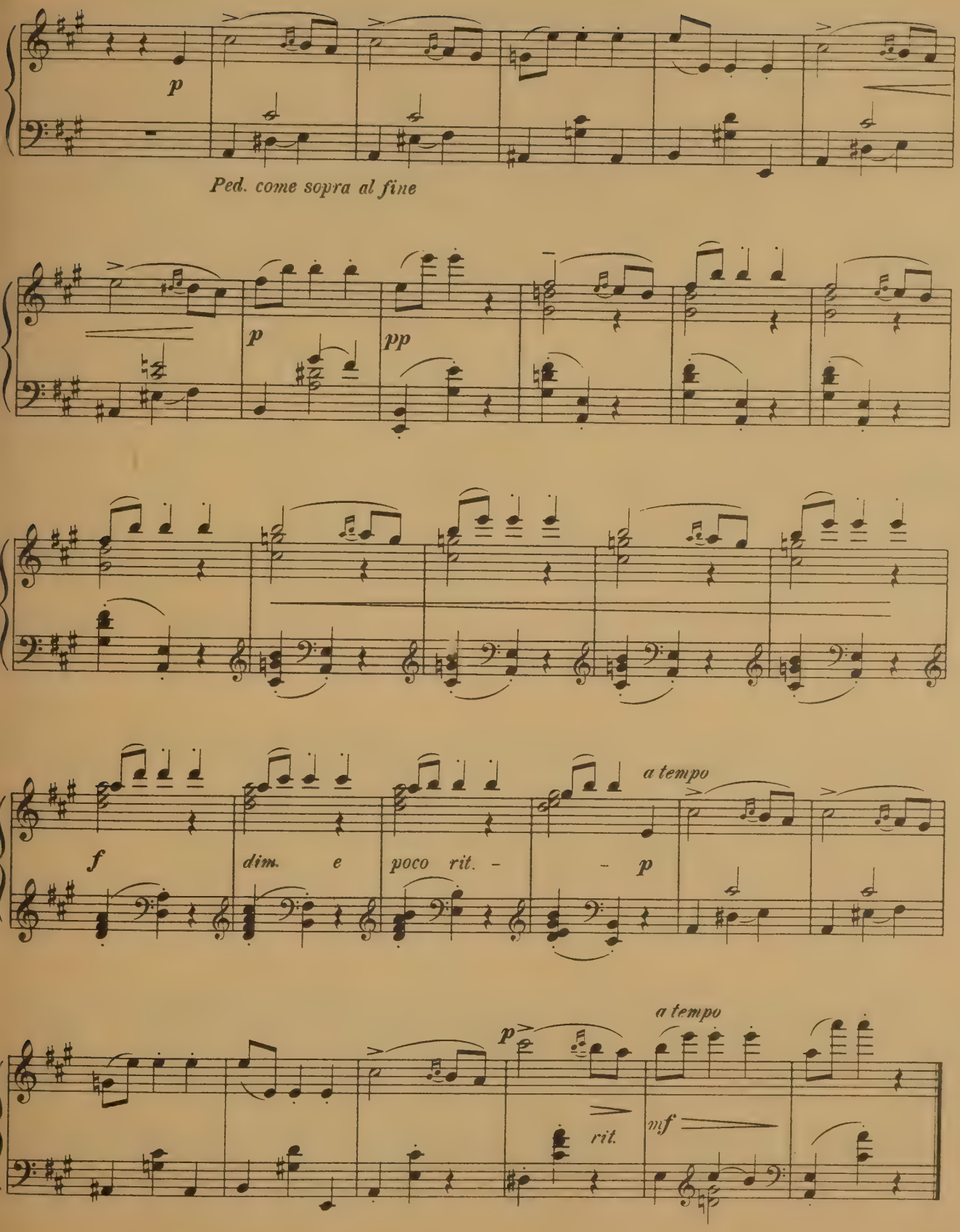
EDVARD GRIEG, Op. 28, №3



Copyright MCMX by Oliver Ditson Company


a tempo
f
dim. e ritard.
p
poco stretto
a tempo
fz
p poco rit
pp
p
una corda
pp
fp
tre corde


dolciss.
una corda
tre corde
una corda
poco rit.
a tempo
tre corde

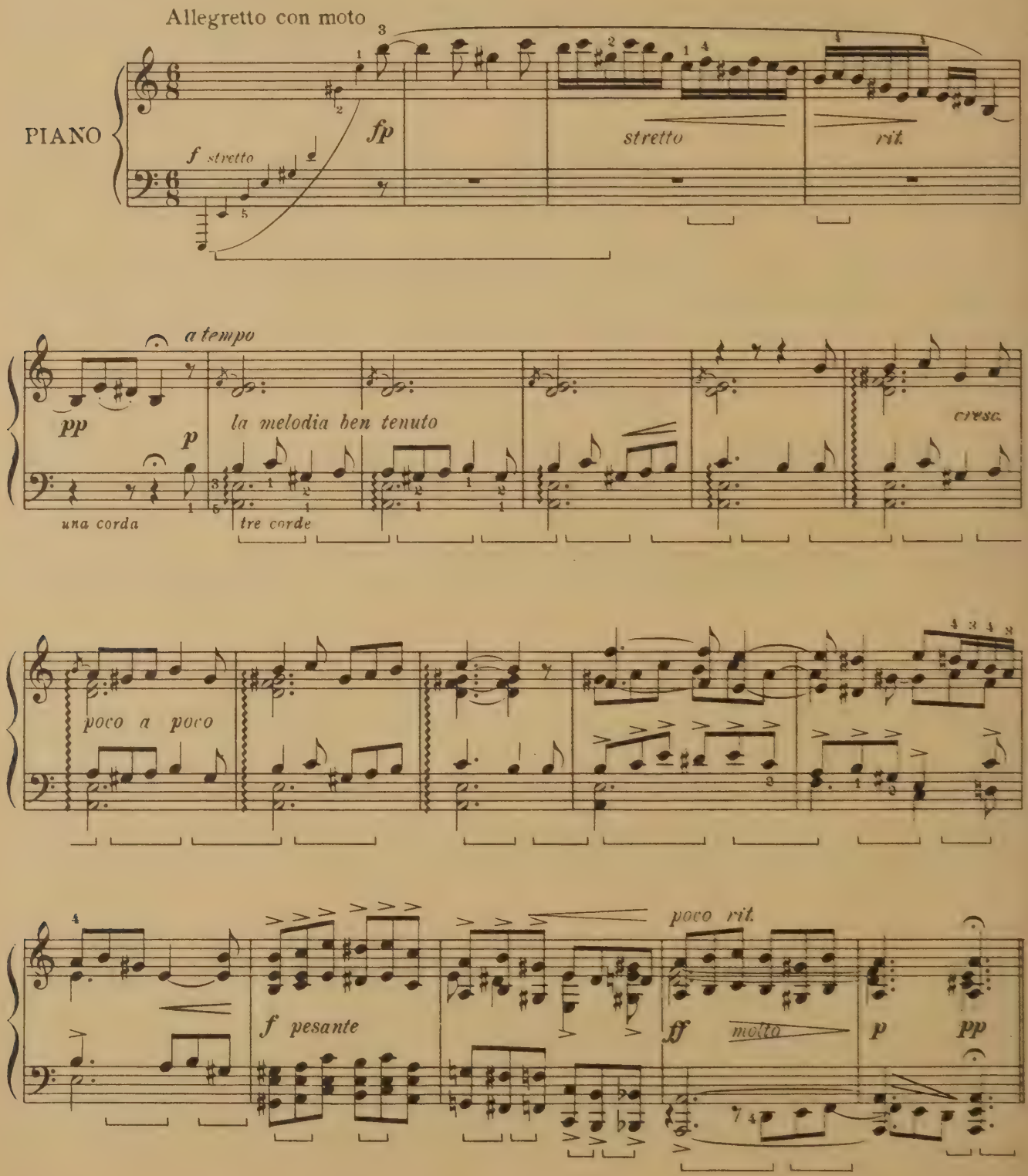

p
Ped. come sopra al fine
p
pp
f
dim. e poco rit. -
- p
a tempo
p
rit.
a tempo
mf

To Frau Ida Aqvist

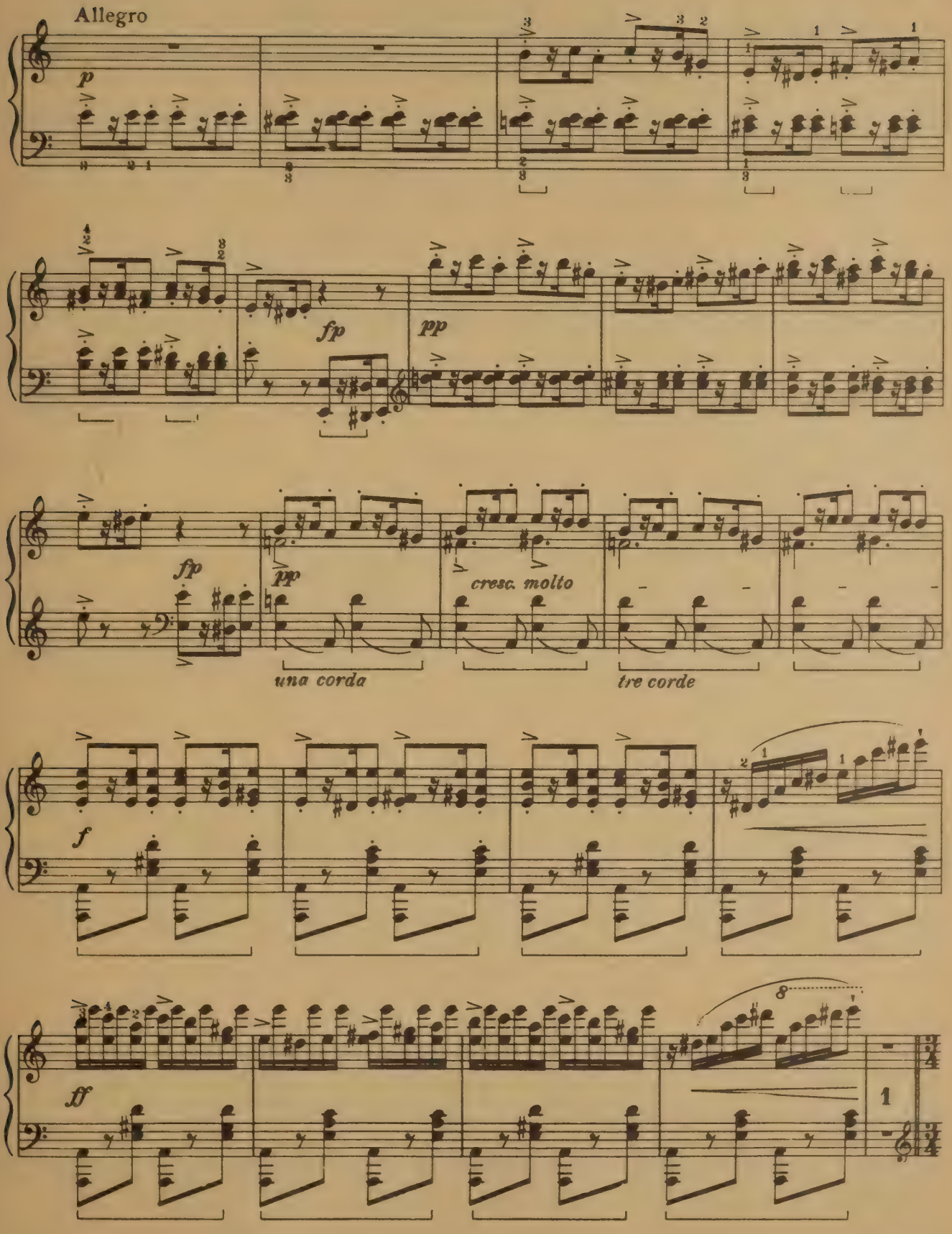
IMPROVISATION UPON A NORWEGIAN FOLK-SONG

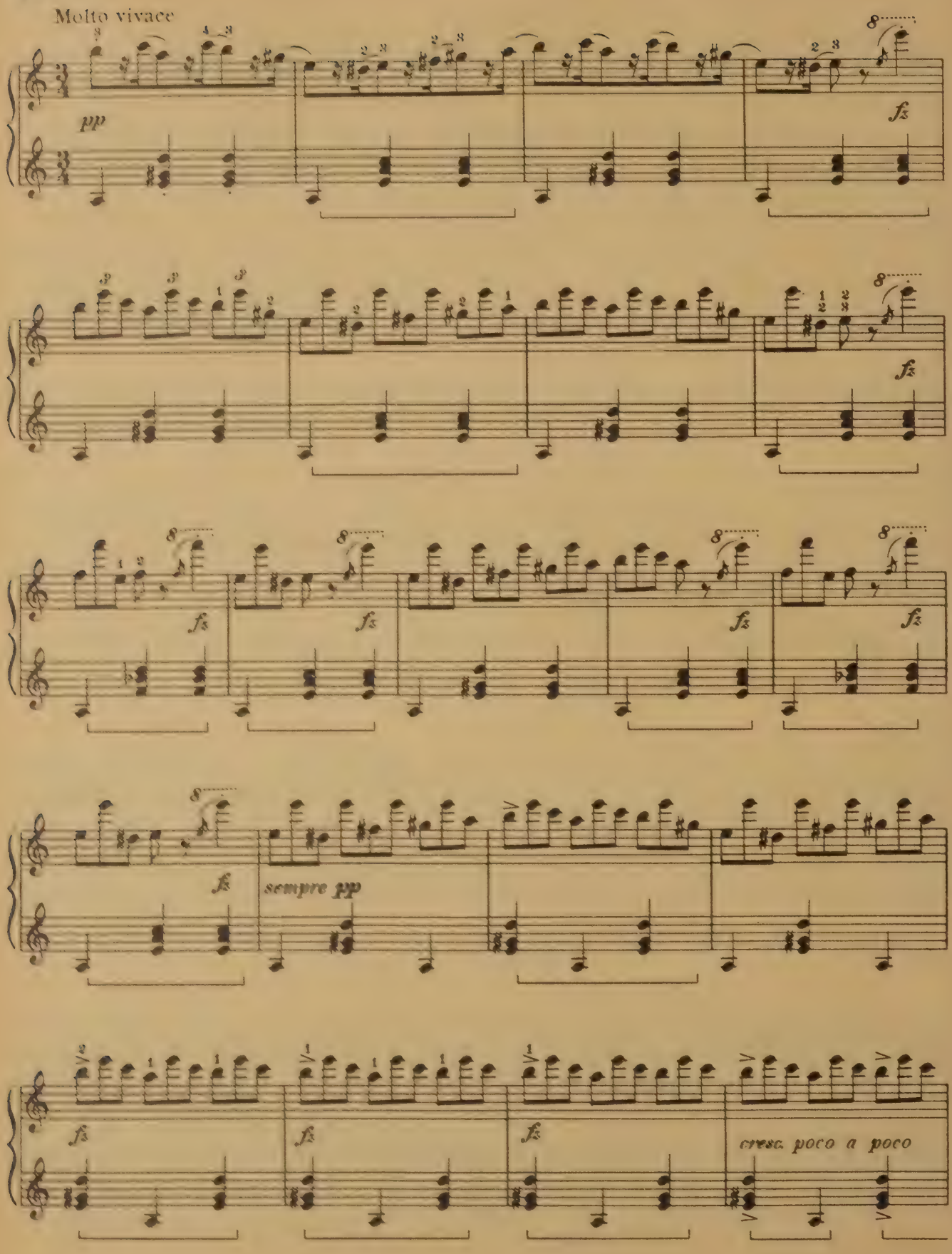
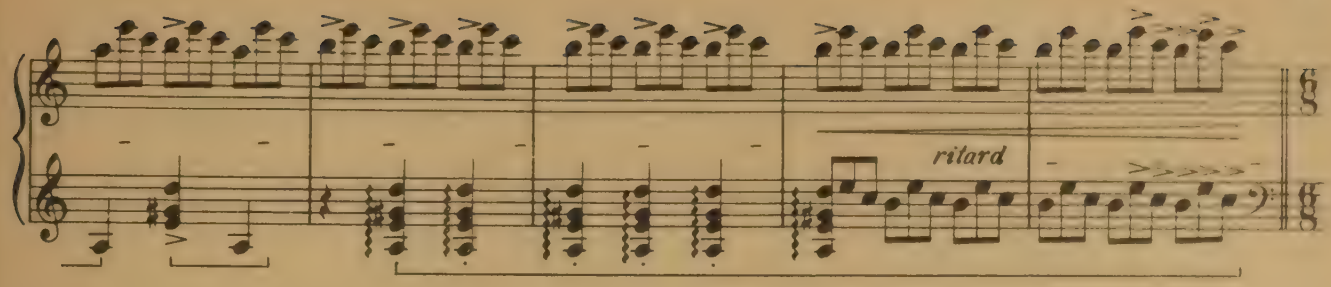
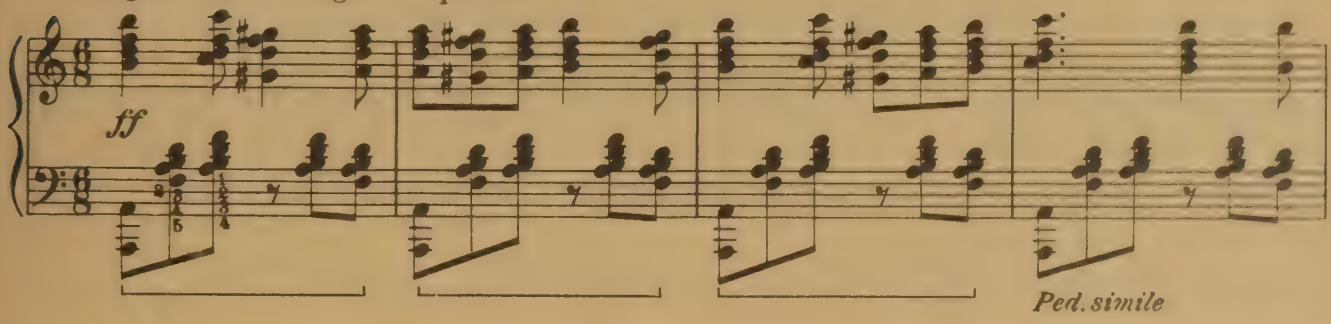
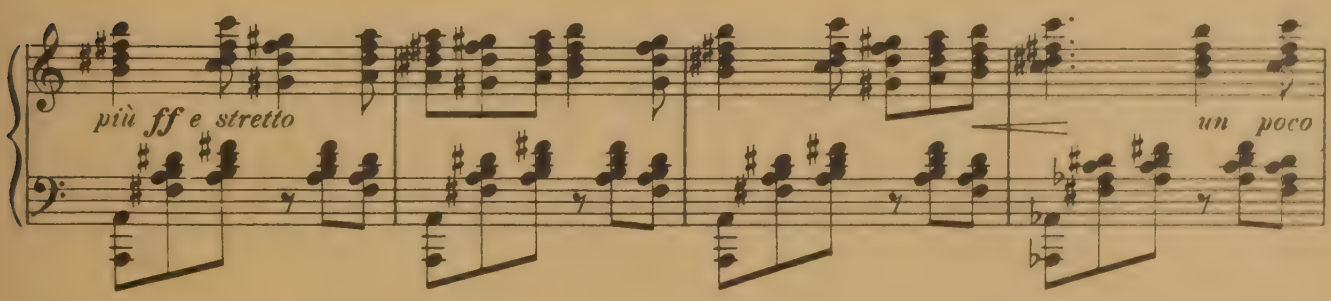
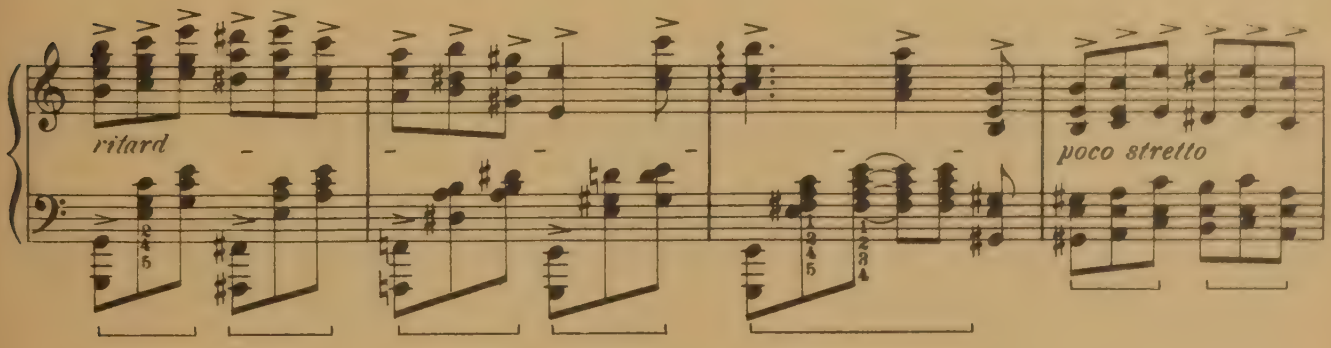
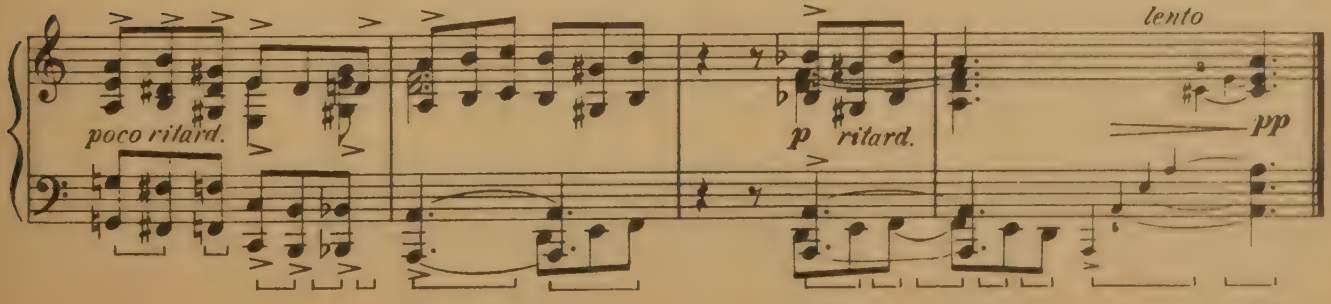
Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op. 29, №1



Copyright MCMX by Oliver Ditson Company

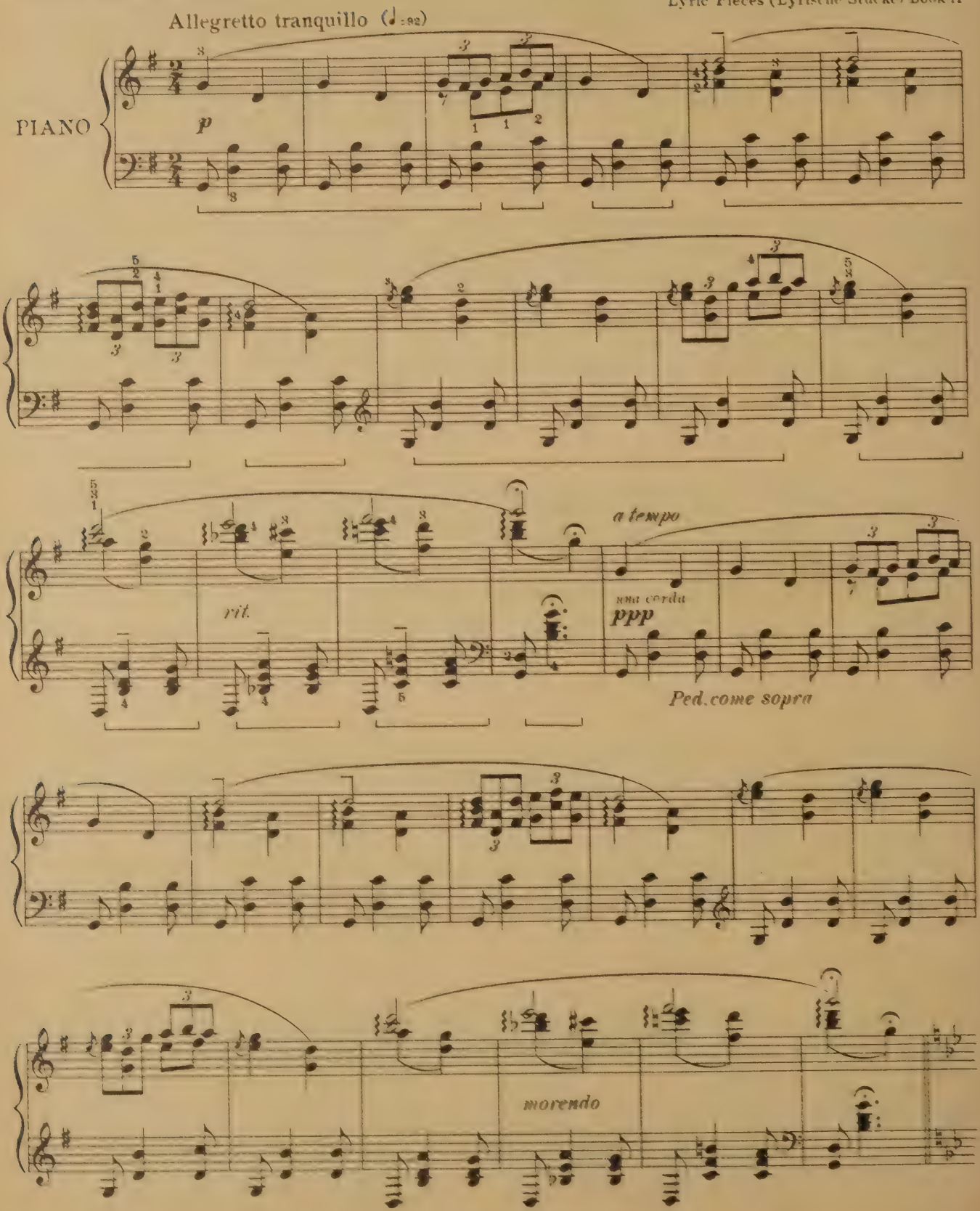

Allegro
p
fp
pp
fp
pp
cresc. molto
una corda
tre corde
f
ff
8
1


Molto vivace
pp
fz
sempre pp
cresc. poco a poco

Tempo I, ma molto agitato e pesante



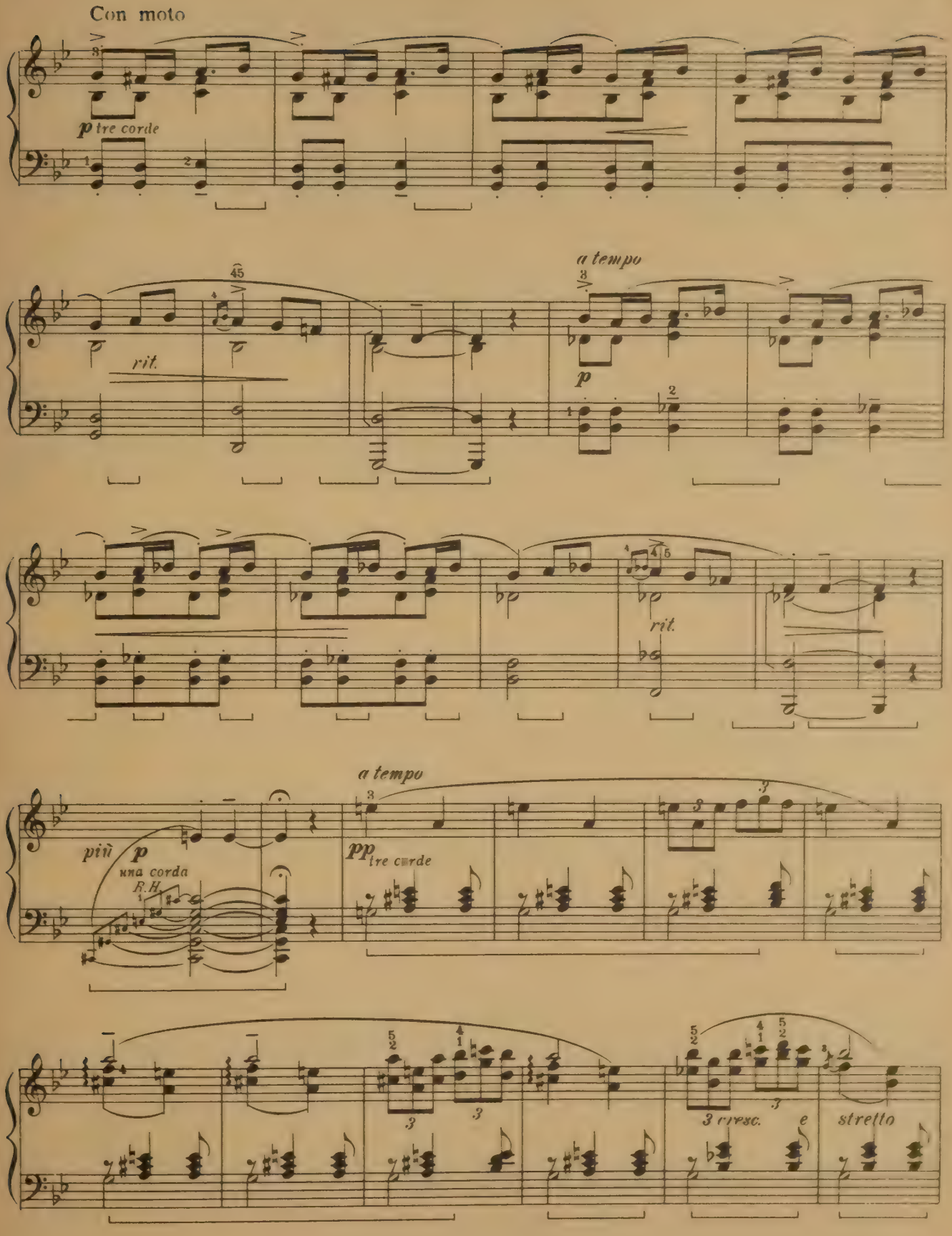
BERCEUSE

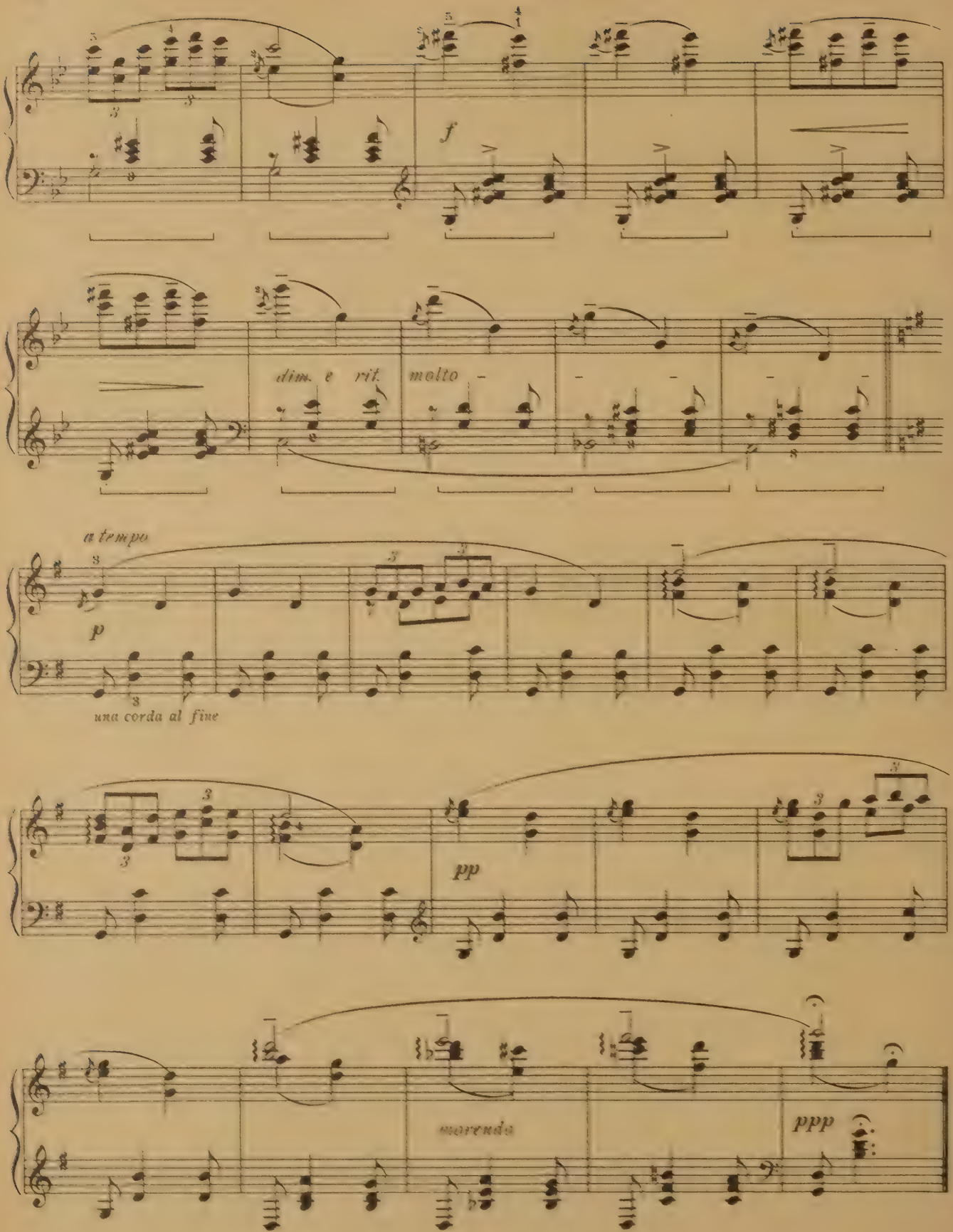
Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op.38,№1
Lyric Pieces (Lyrische Stücke) Book II



Copyright MCMX by Oliver Ditson Company

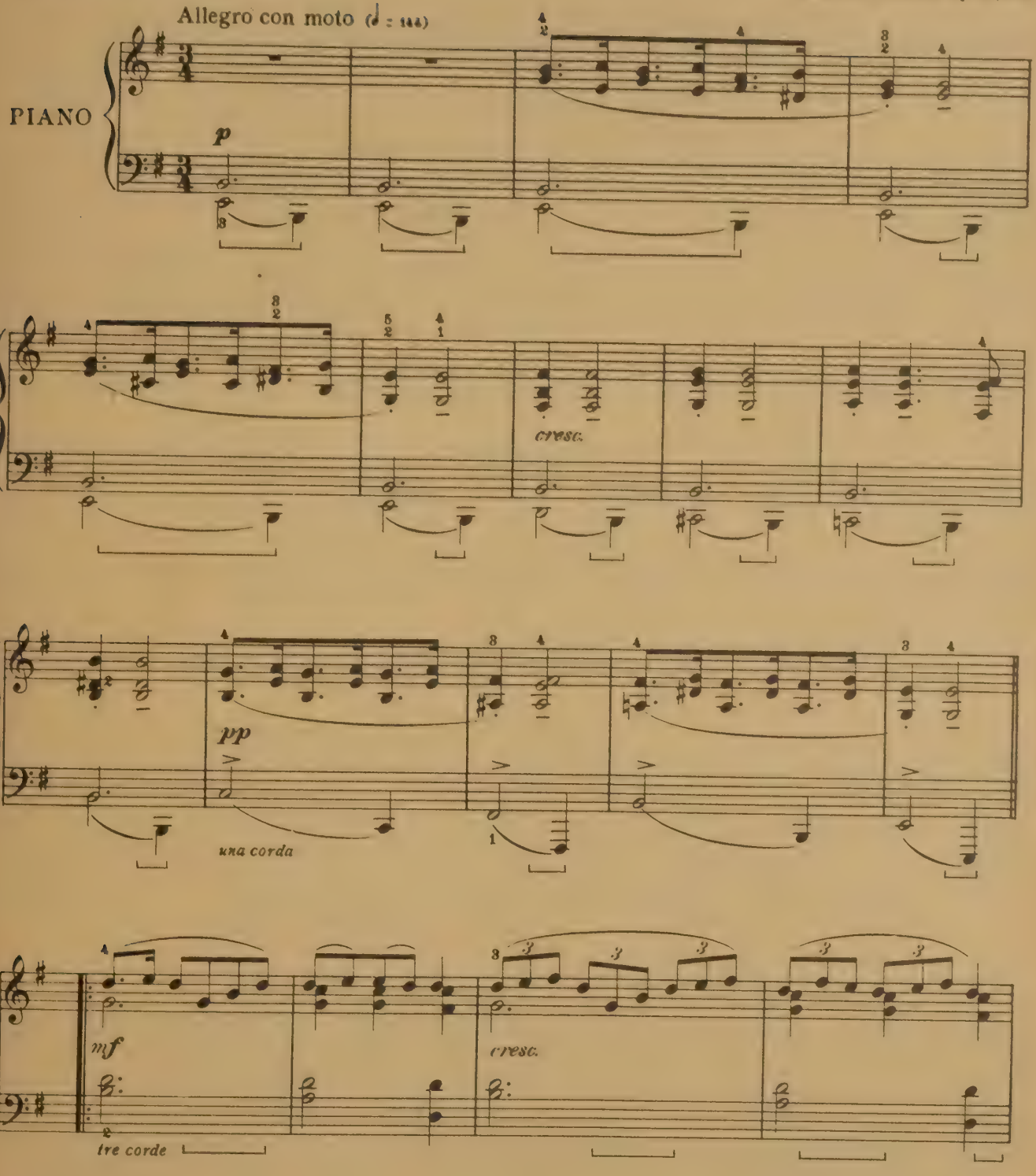

Con moto
p tre corde
rit.
a tempo
p
rit.
a tempo
più p
una corda
R.H.
pp tre corde
3 cresc.
e
stretto


f
dim. e rit. molto
a tempo
p
una corda al fine
pp
morendo
ppp

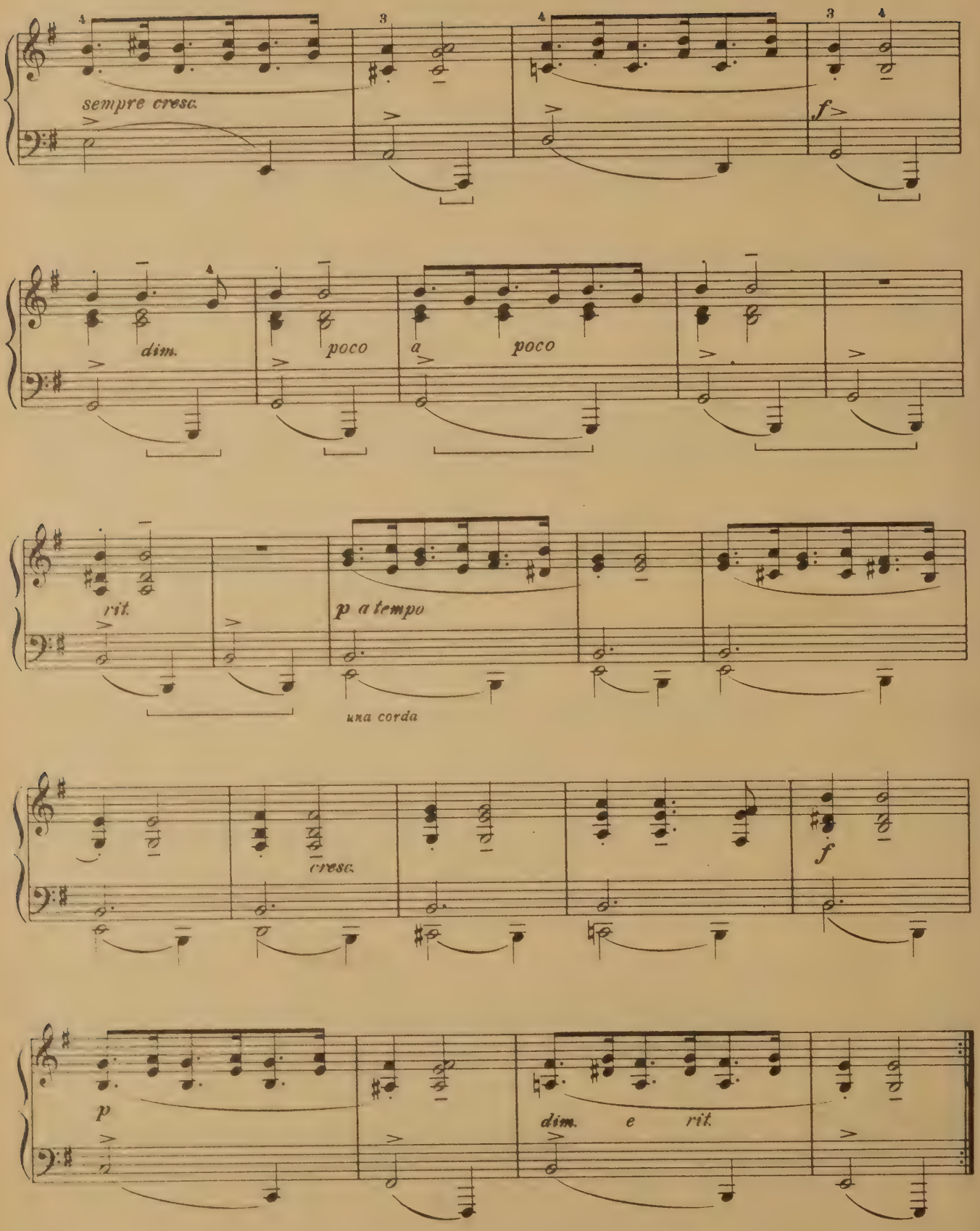
FOLK SONG
(VOLKSWEISE)

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op.38, №2



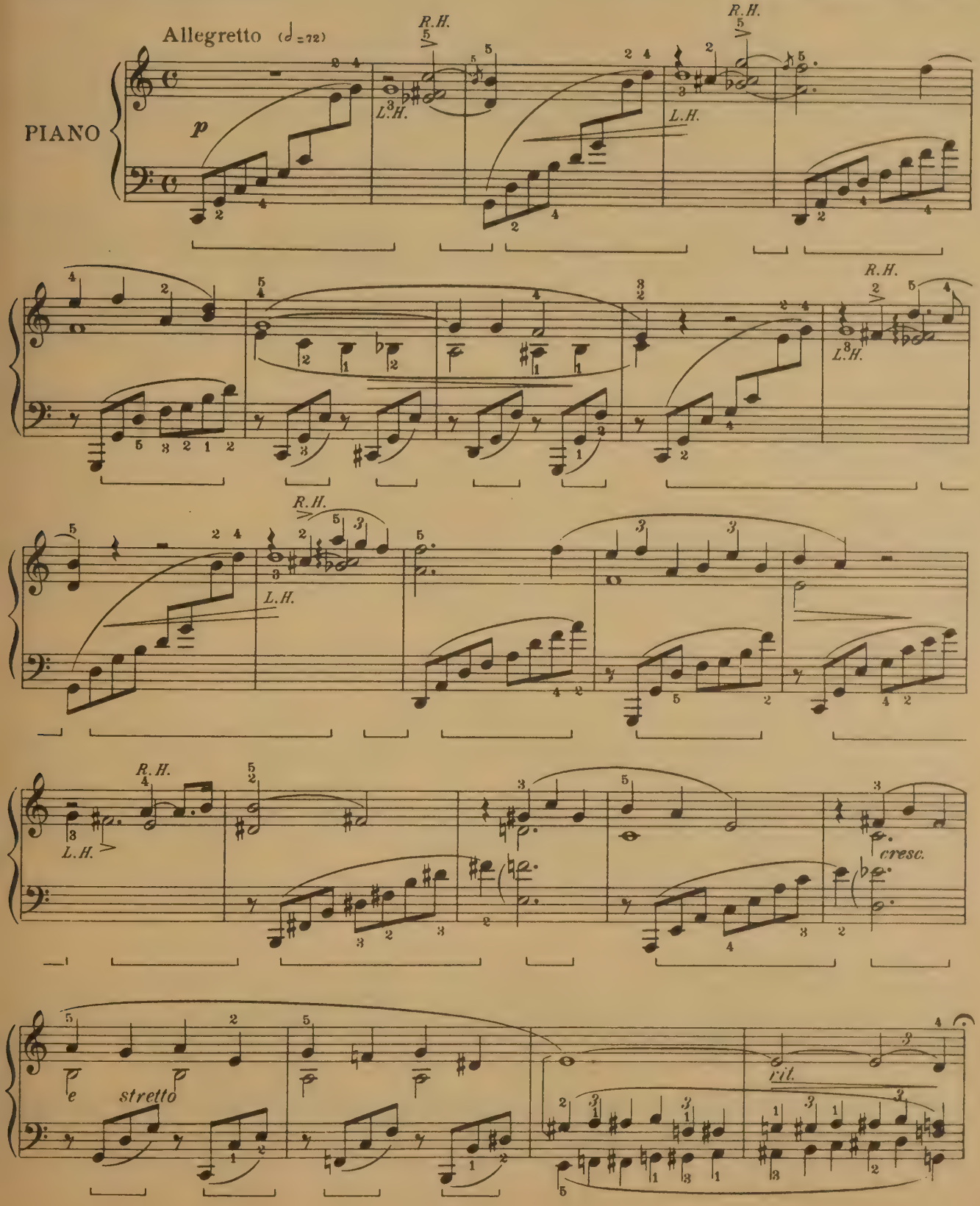
Copyright MCMX by Oliver Ditson Company


sempre cresc.
f
dim.
poco a poco
rit.
p a tempo
una corda
cresc.
f
p
dim. e rit.

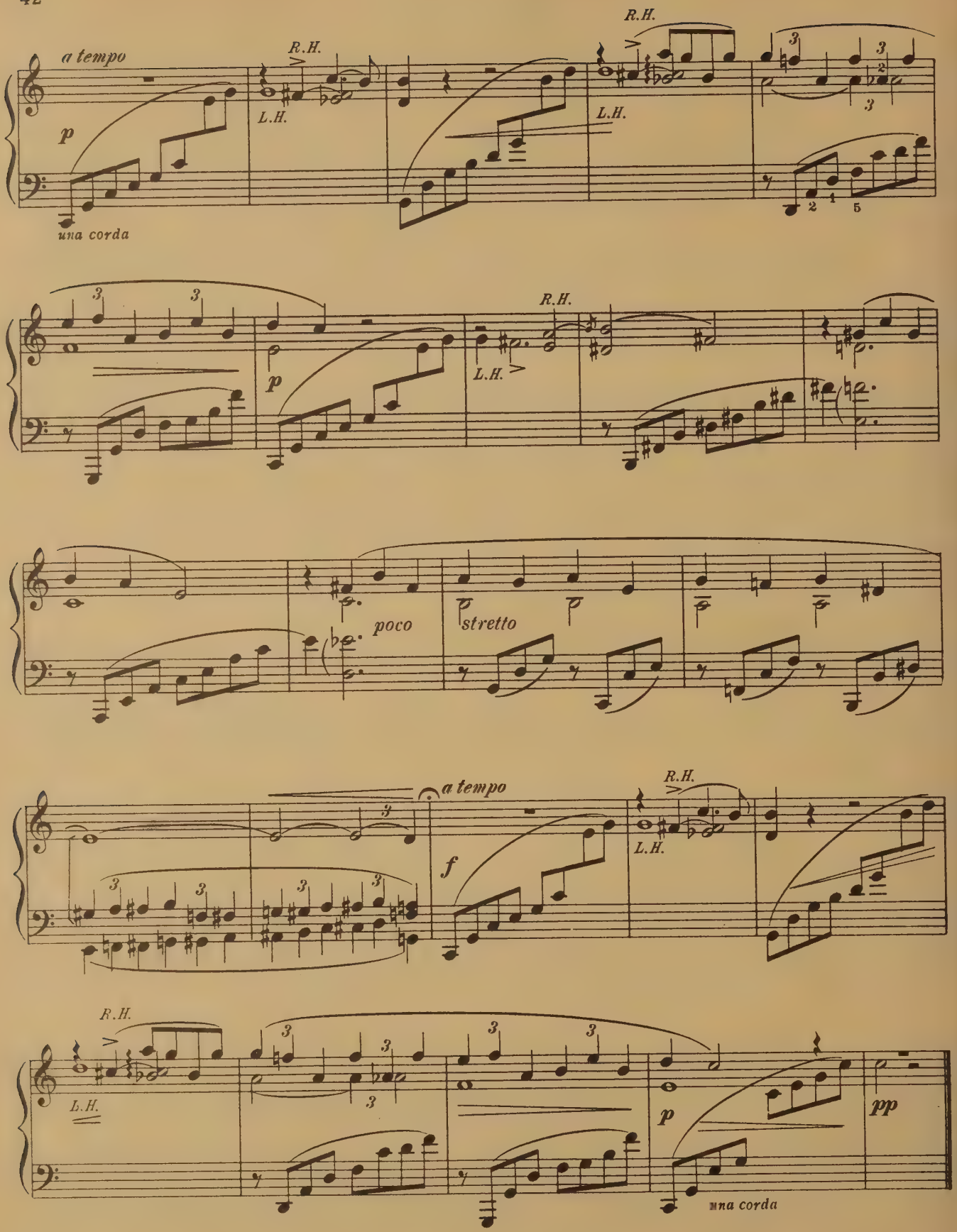
MELODY
(MELODIE)

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op. 38, №3



Copyright MCMX by Oliver Ditson Company

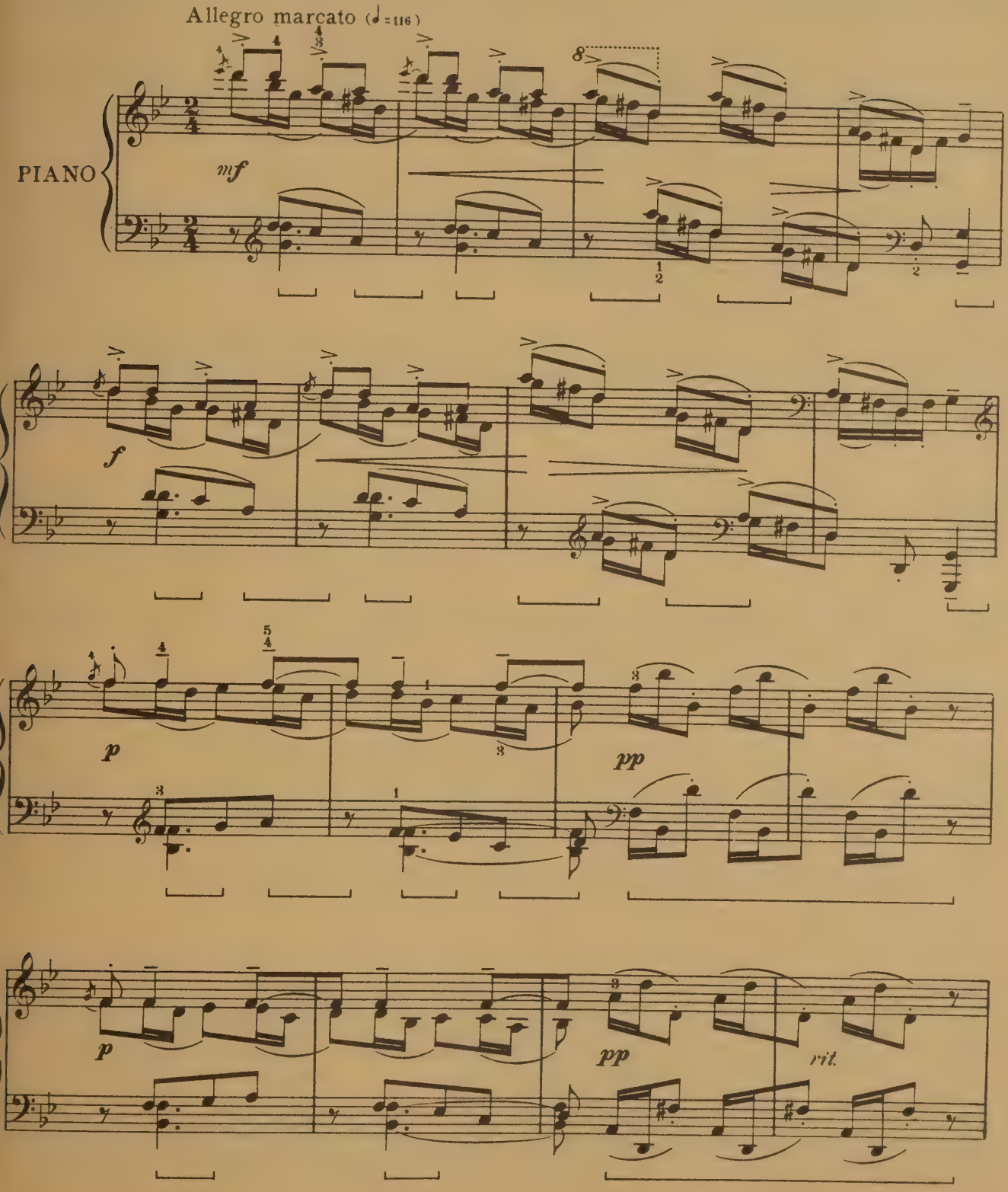

a tempo
p
una corda
R.H.
L.H.
R.H.
L.H.
p
R.H.
L.H.
poco
stretto
a tempo
f
R.H.
L.H.
R.H.
L.H.
p
una corda
pp

HALLING

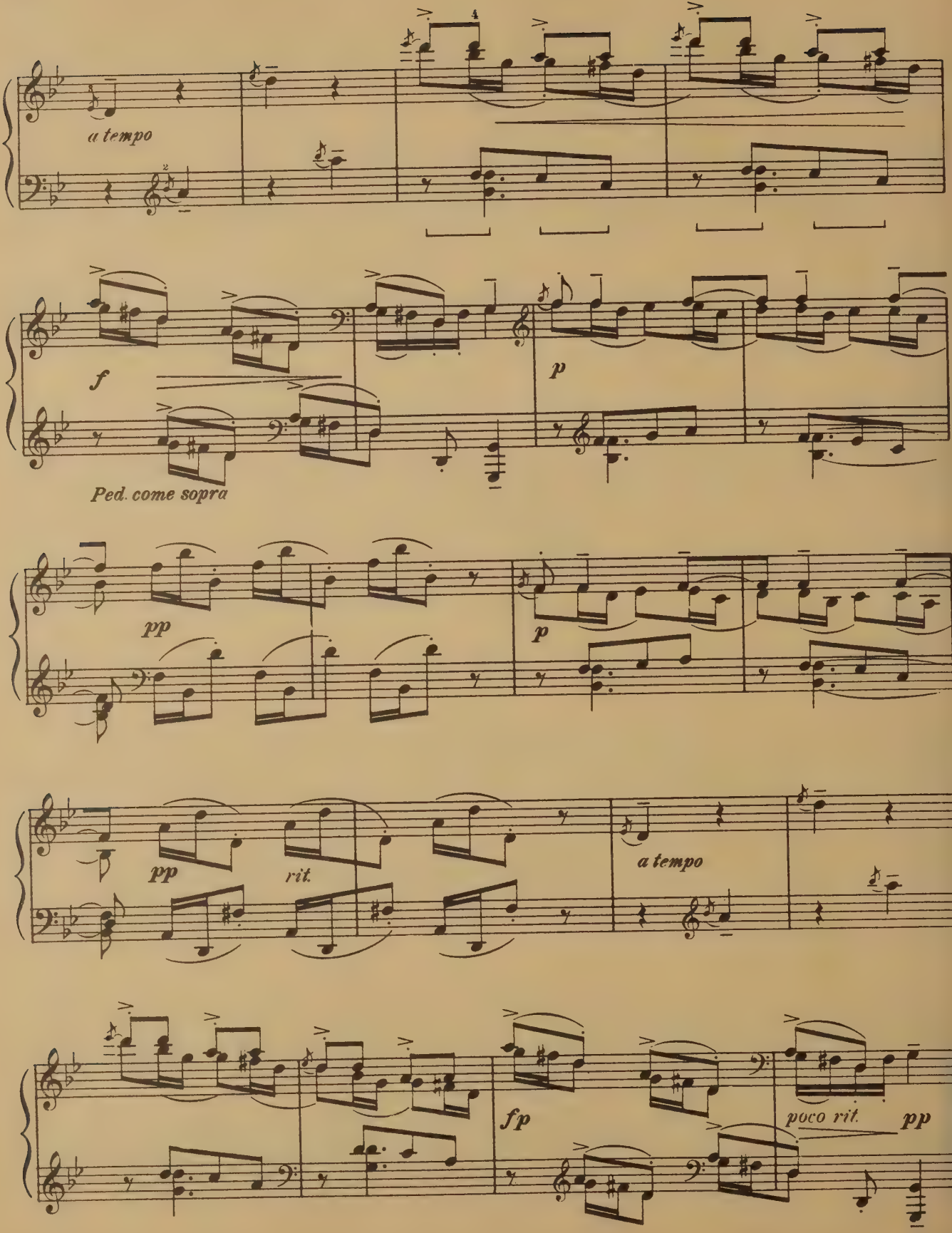
NORWEGIAN DANCE

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op. 38, No 4



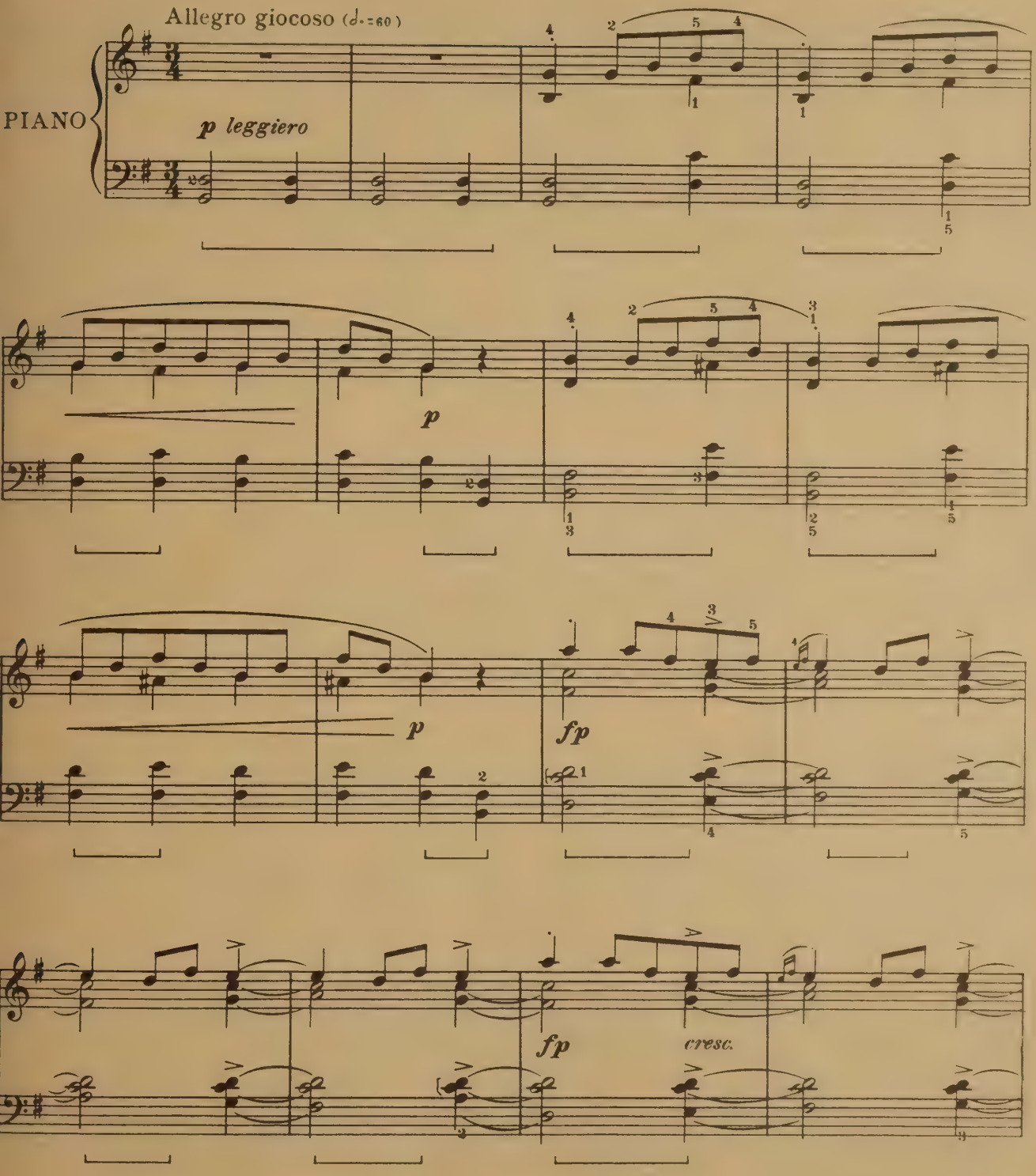
Copyright MCMX by Oliver Ditson Company


a tempo
f
p
Ped. come sopra
pp
p
pp
rit.
a tempo
fp
poco rit.
pp

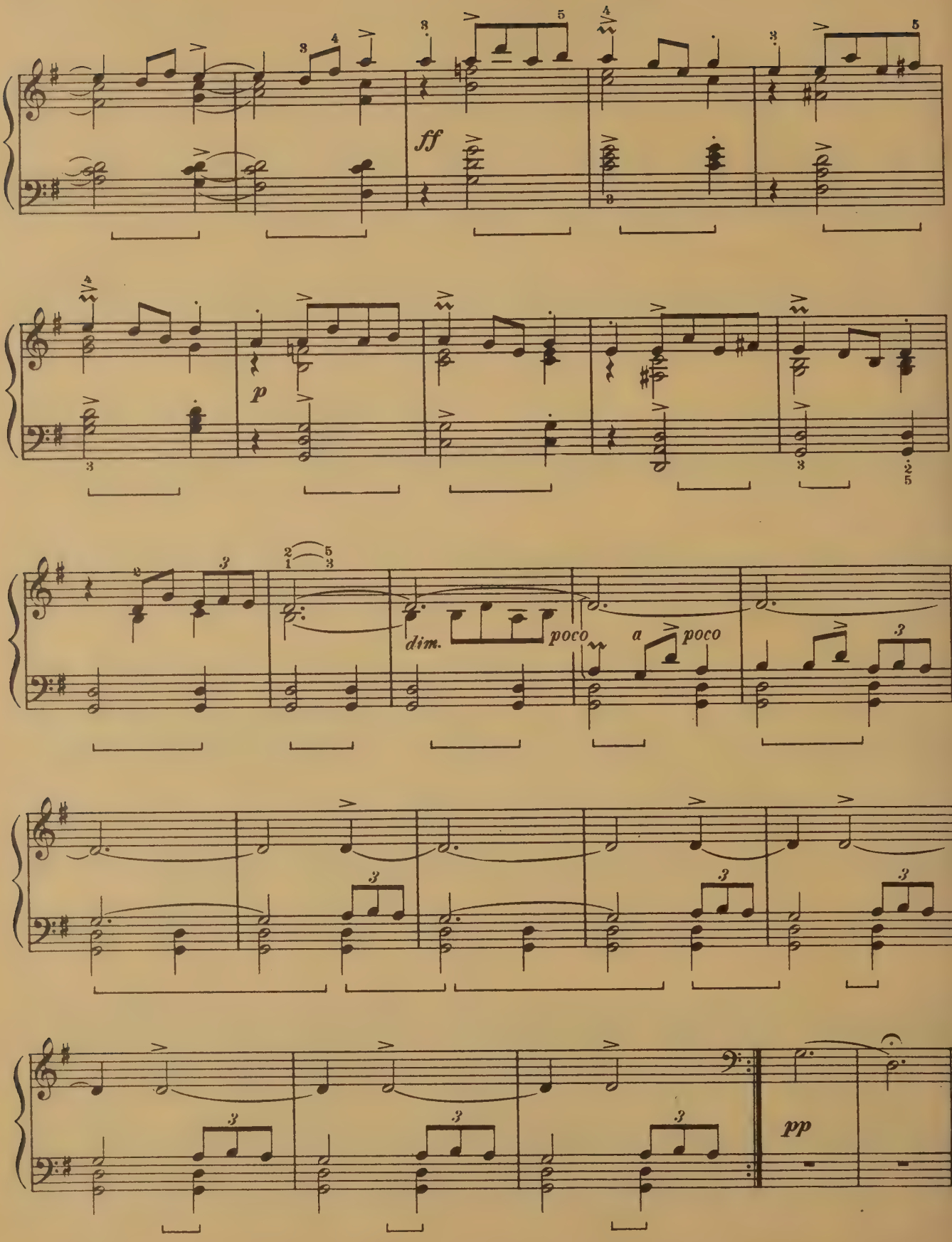
NORWEGIAN DANCE
(SPRINGTANZ)

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op. 38, No. 5



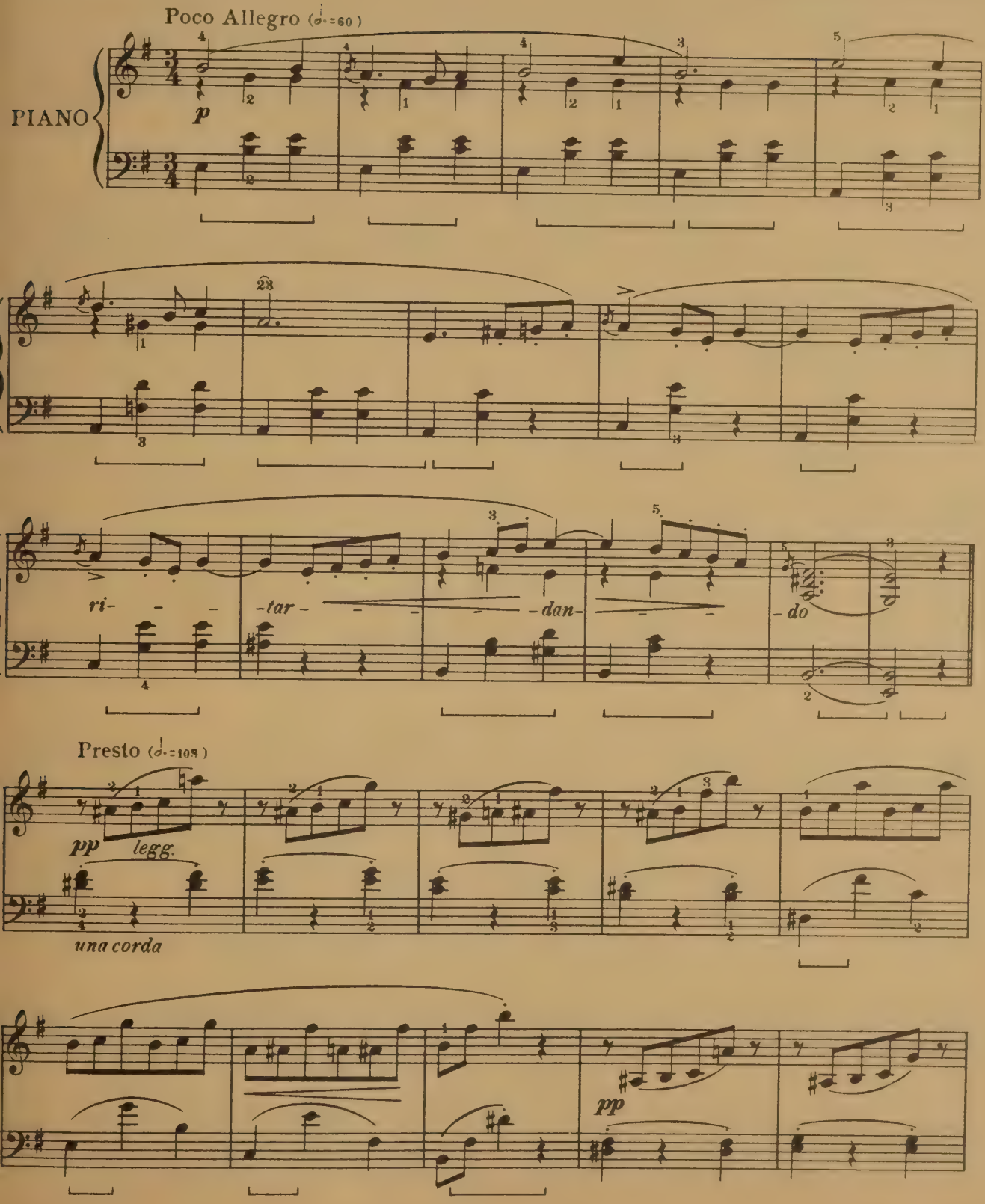
Copyright MCMX by Oliver Ditson Company


ff
p
dim.
poco
a
poco
pp

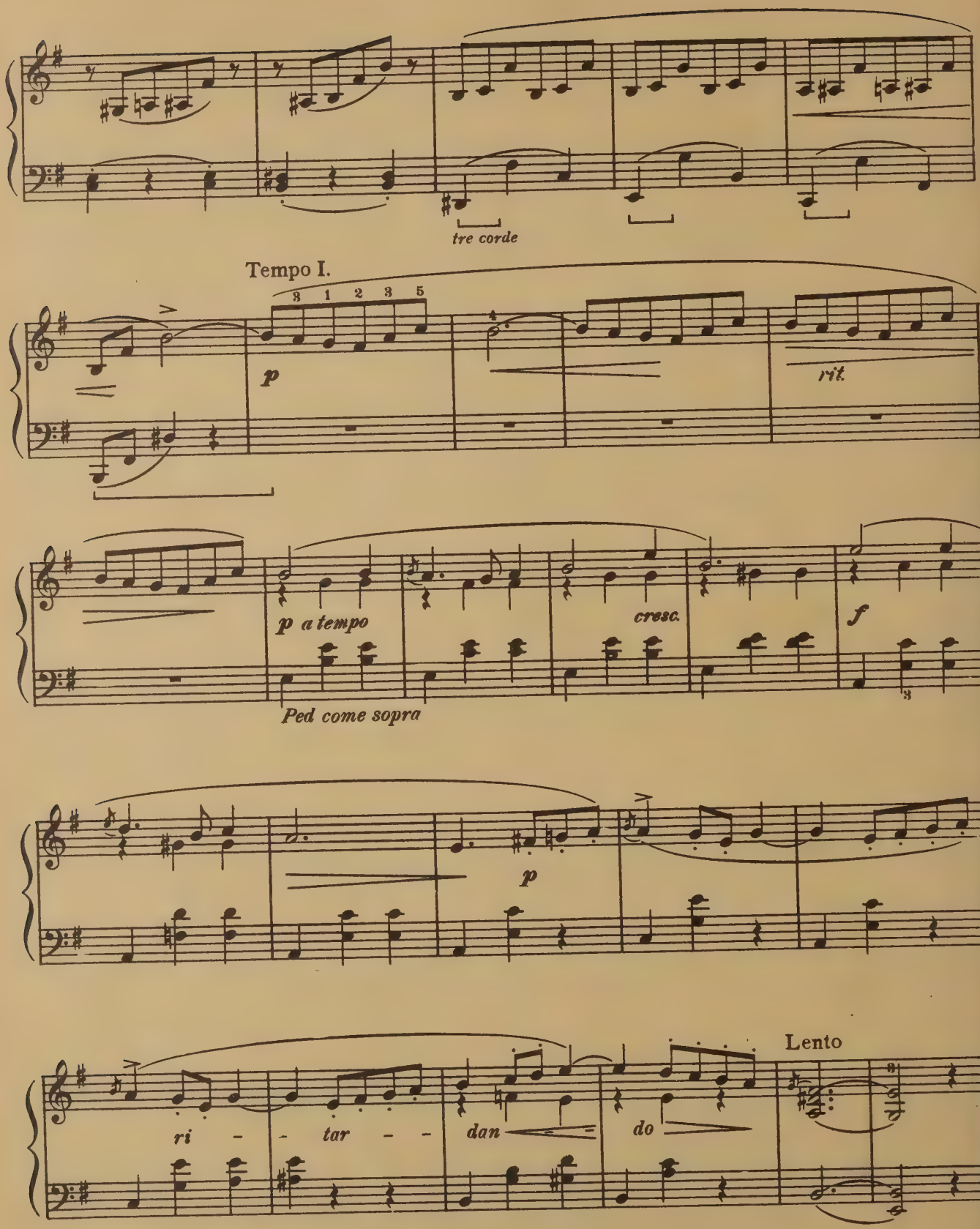
WALTZ

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op.38, №7



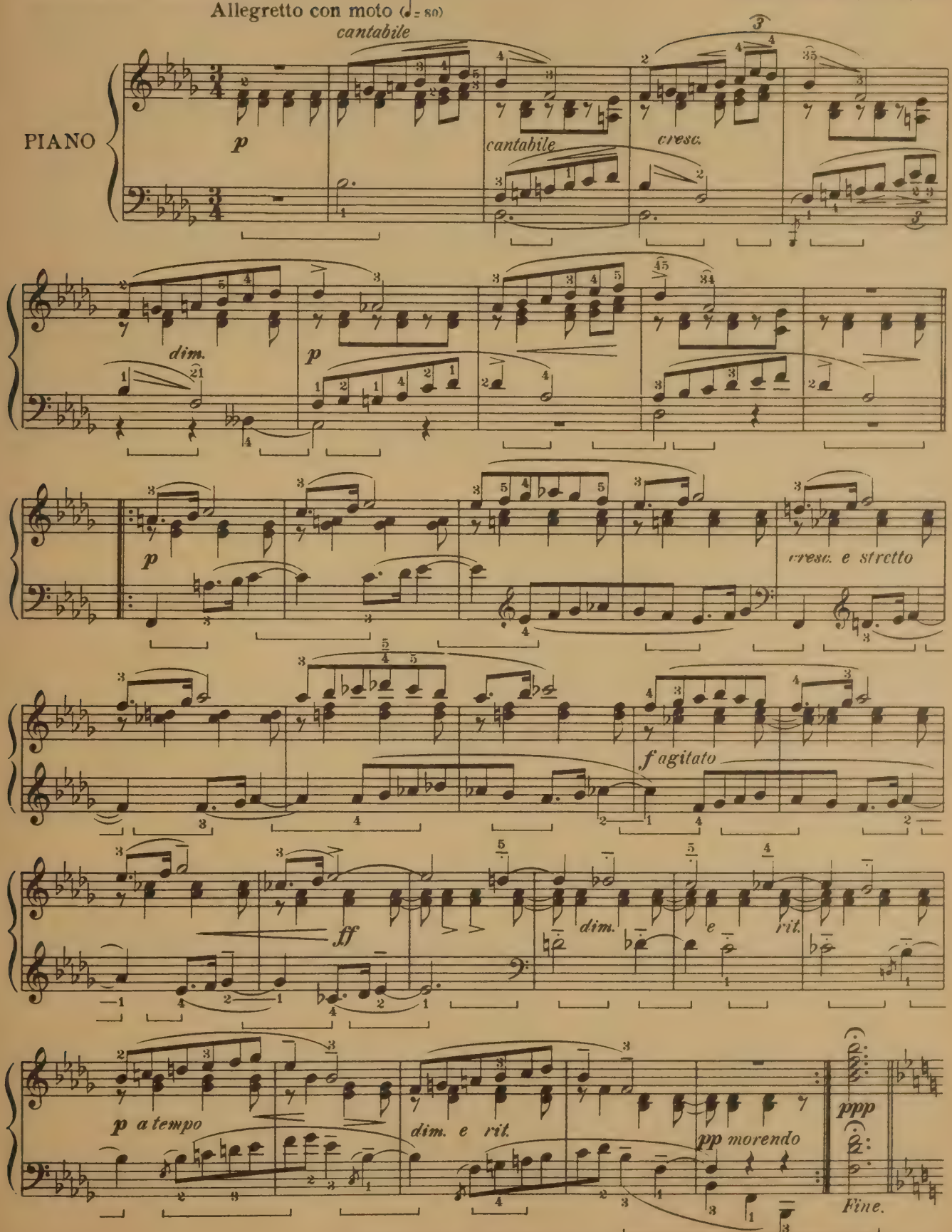
Copyright MCMX by Oliver Ditson Company


tre corde
Tempo I.
3 1 2 3 5
p
rit.
p a tempo
cresc.
f
Ped come sopra
p
Lento
ri - - tar - - dan do

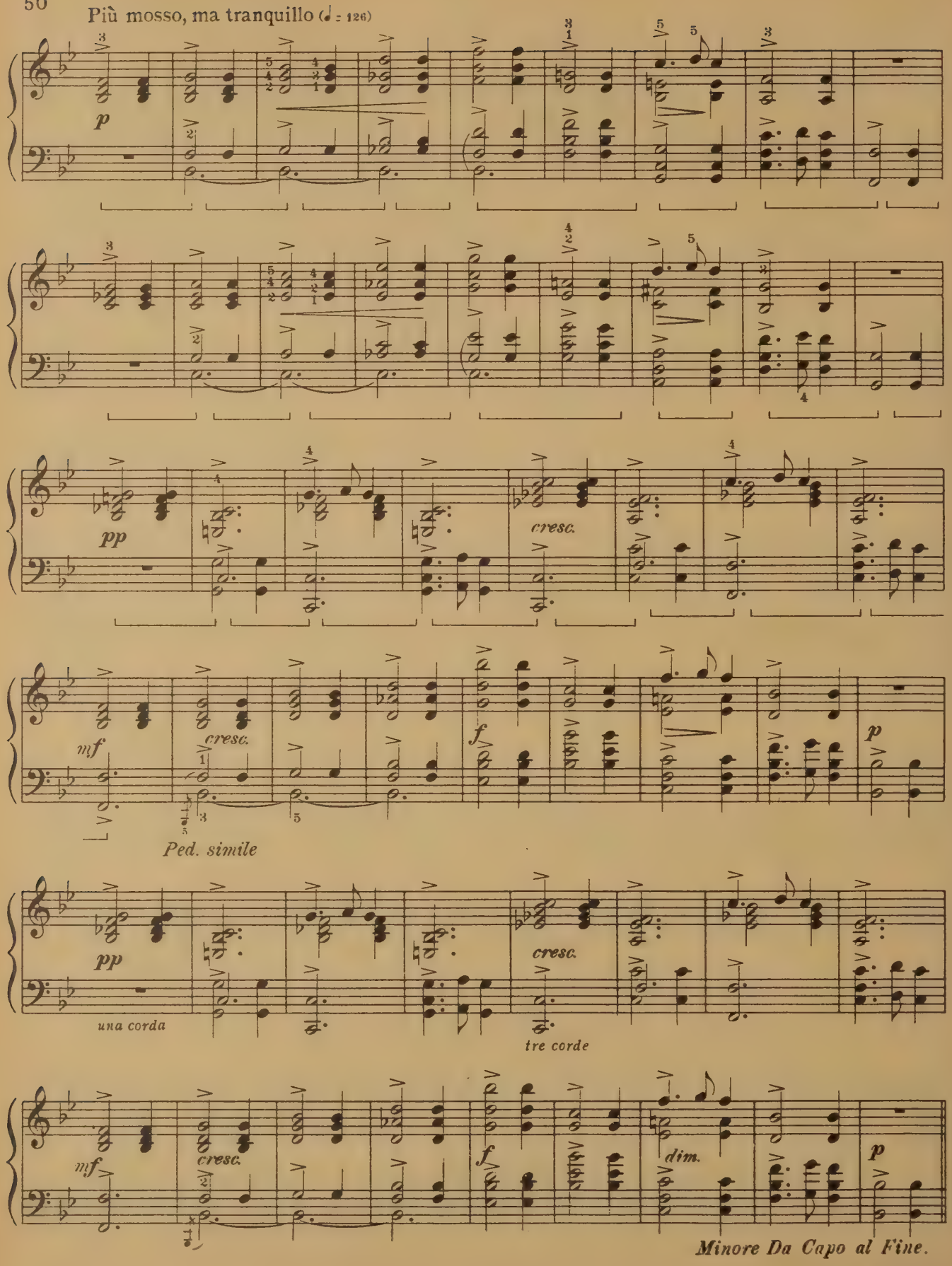
CANON

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op. 38, № 8



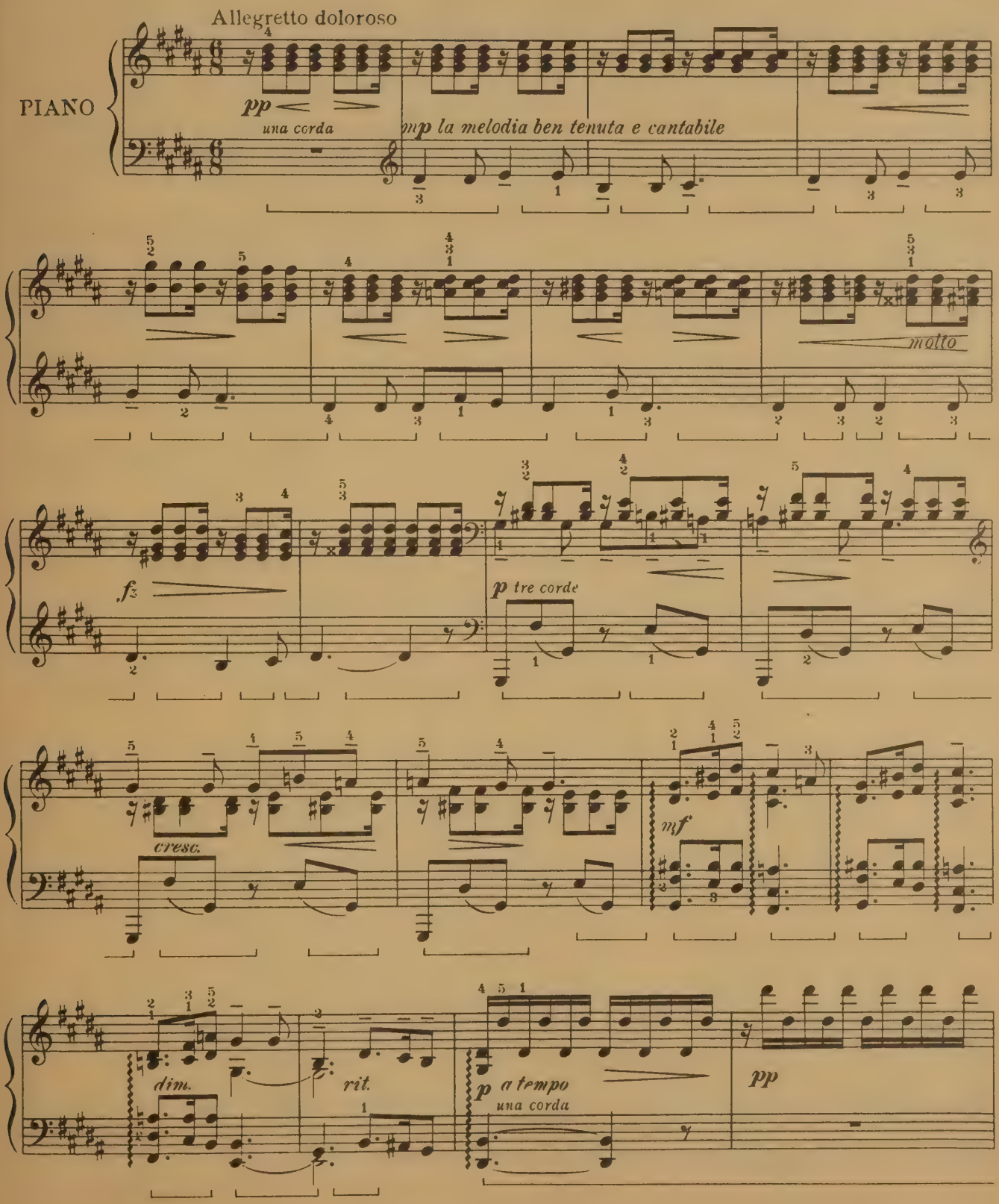
Copyright MCMX by Oliver Ditson Company


Più mosso, ma tranquillo (♩ = 126)
p
pp
cresc.
mf
cresc.
f
p
Ped. simile
pp
una corda
cresc.
tre corde
mf
cresc.
f
dim.
p
Minore Da Capo al Fine.

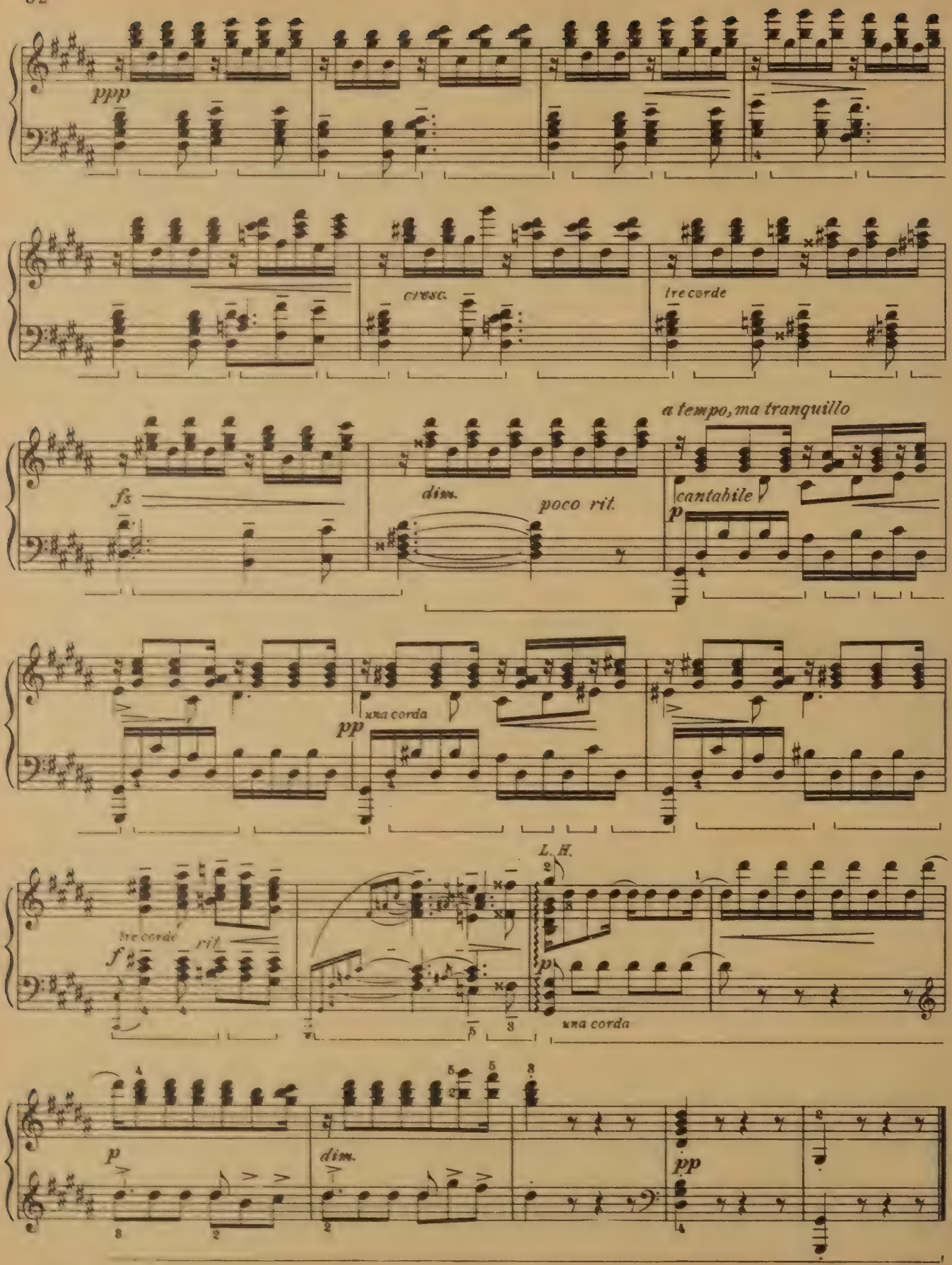
CRADLE SONG
(WIEGENLIED)

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op. 41, №1
Transcribed from the Song by the Composer



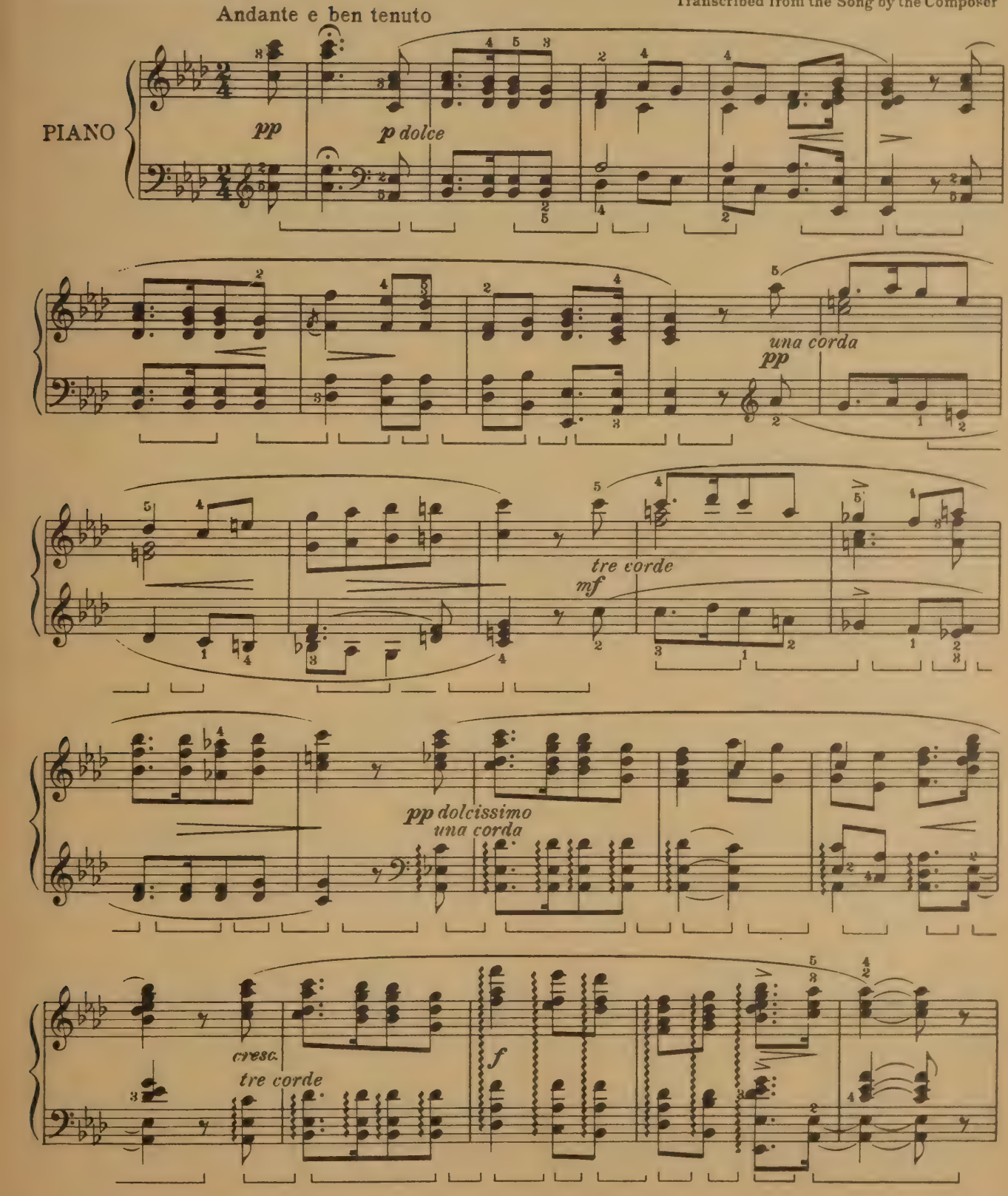
Copyright MCMX by Oliver Ditson Company


ppp
cresc.
tre corde
a tempo, ma tranquillo
fz
dim.
poco rit.
cantabile
p
una corda
pp
tre corde
rit.
f
L. H.
una corda
p
dim.
pp

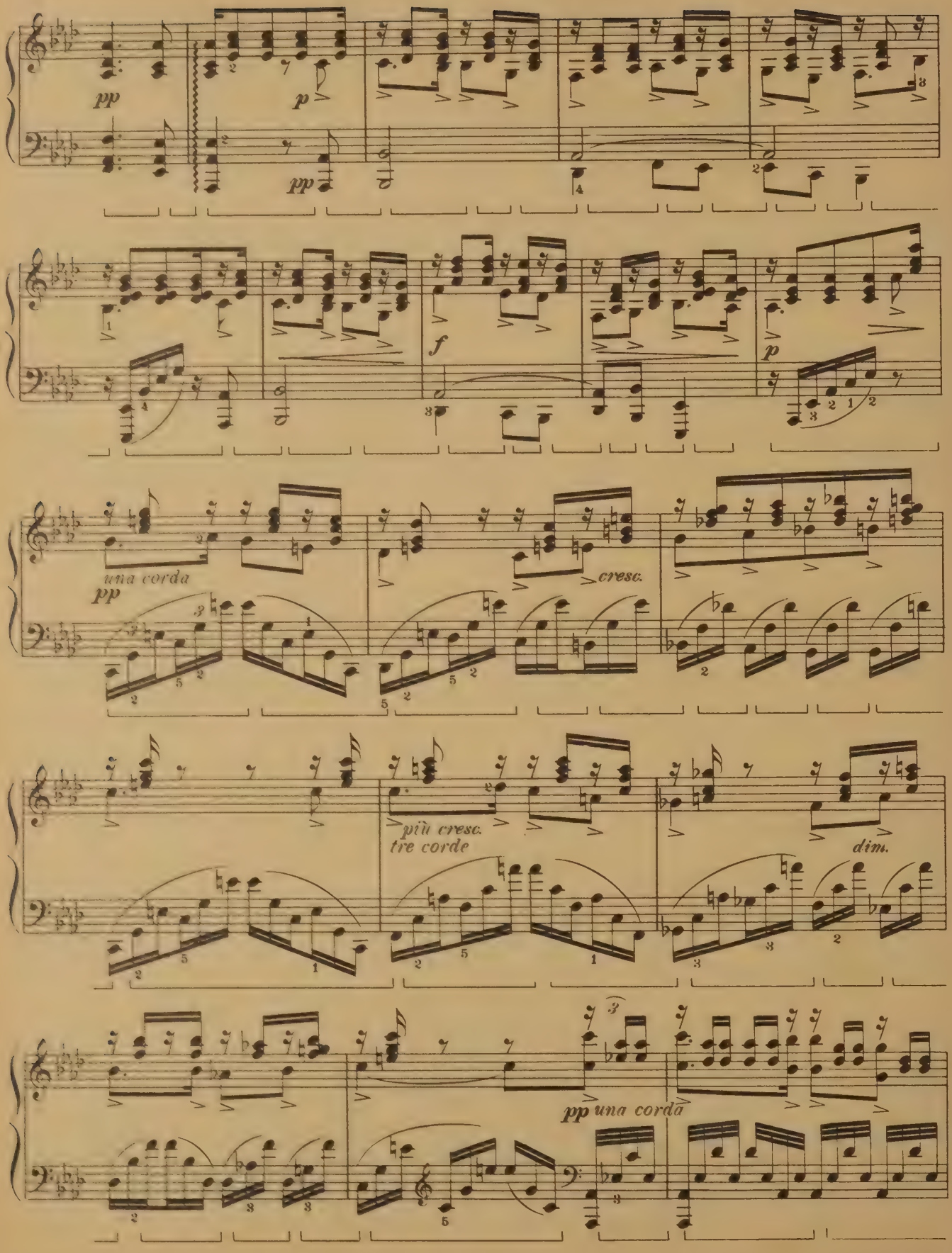
LITTLE HAAKON
(KLEIN HAAKON)

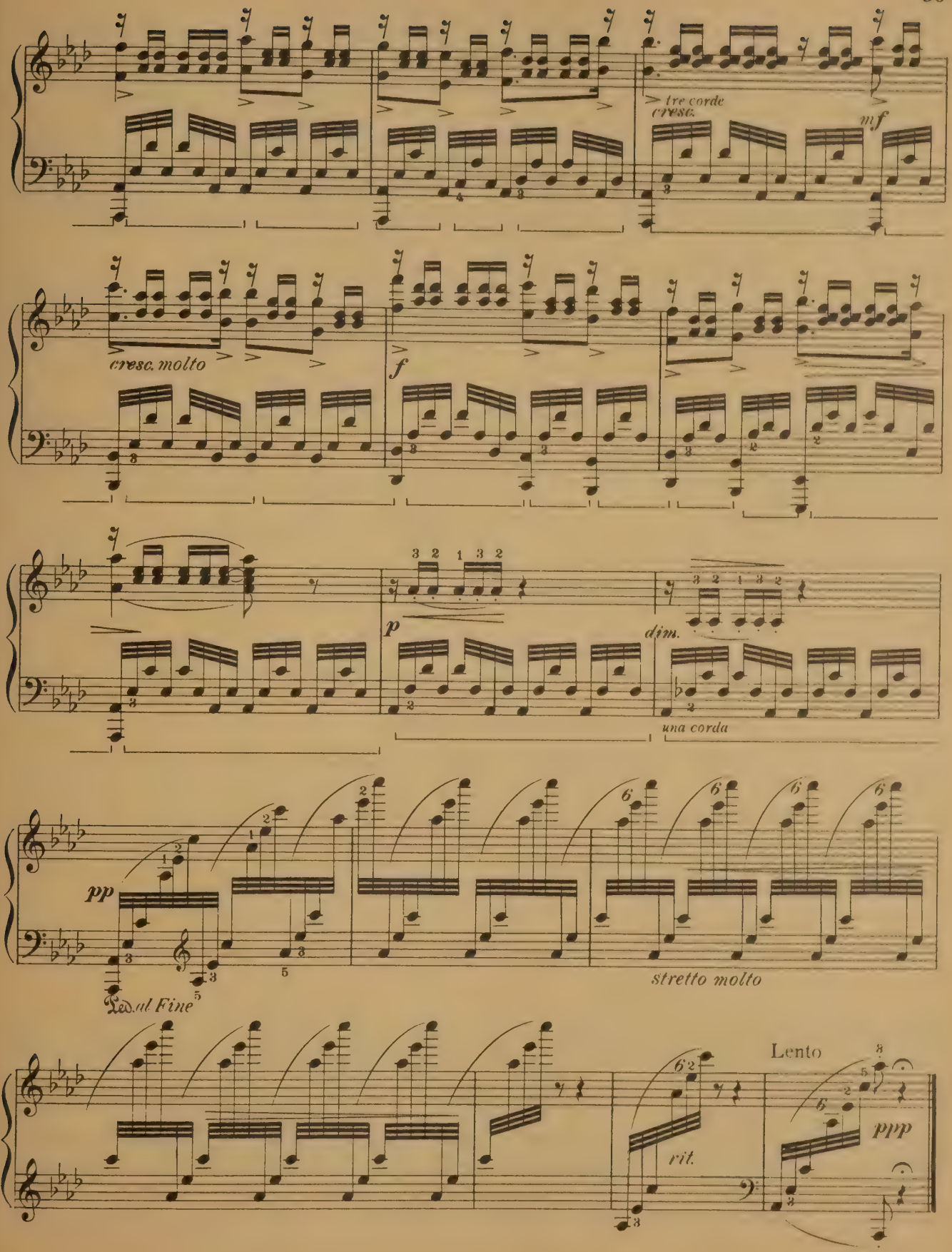
Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op. 41, № 2
Transcribed from the Song by the Composer



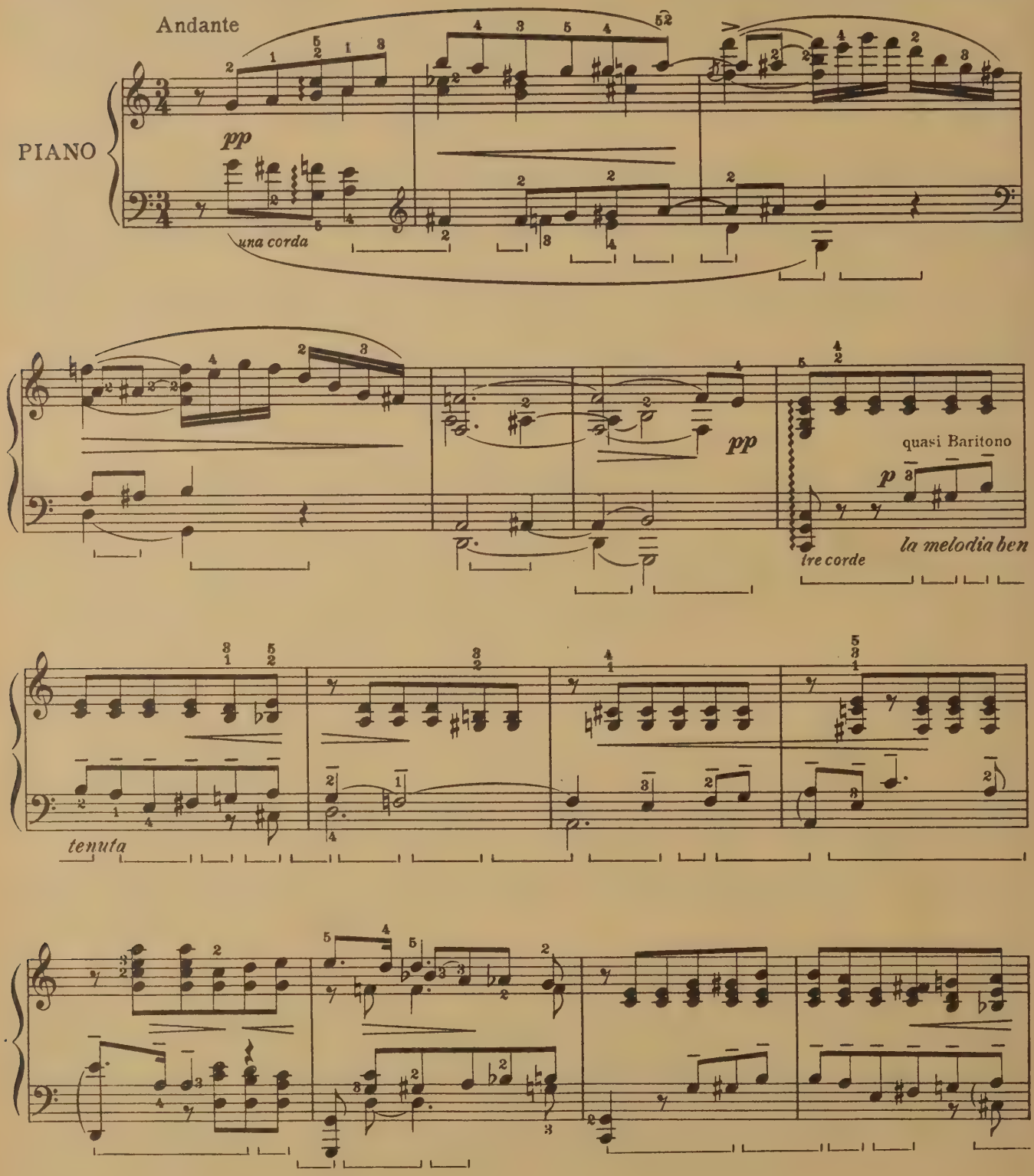
Copyright MCMX by Oliver Ditson Company

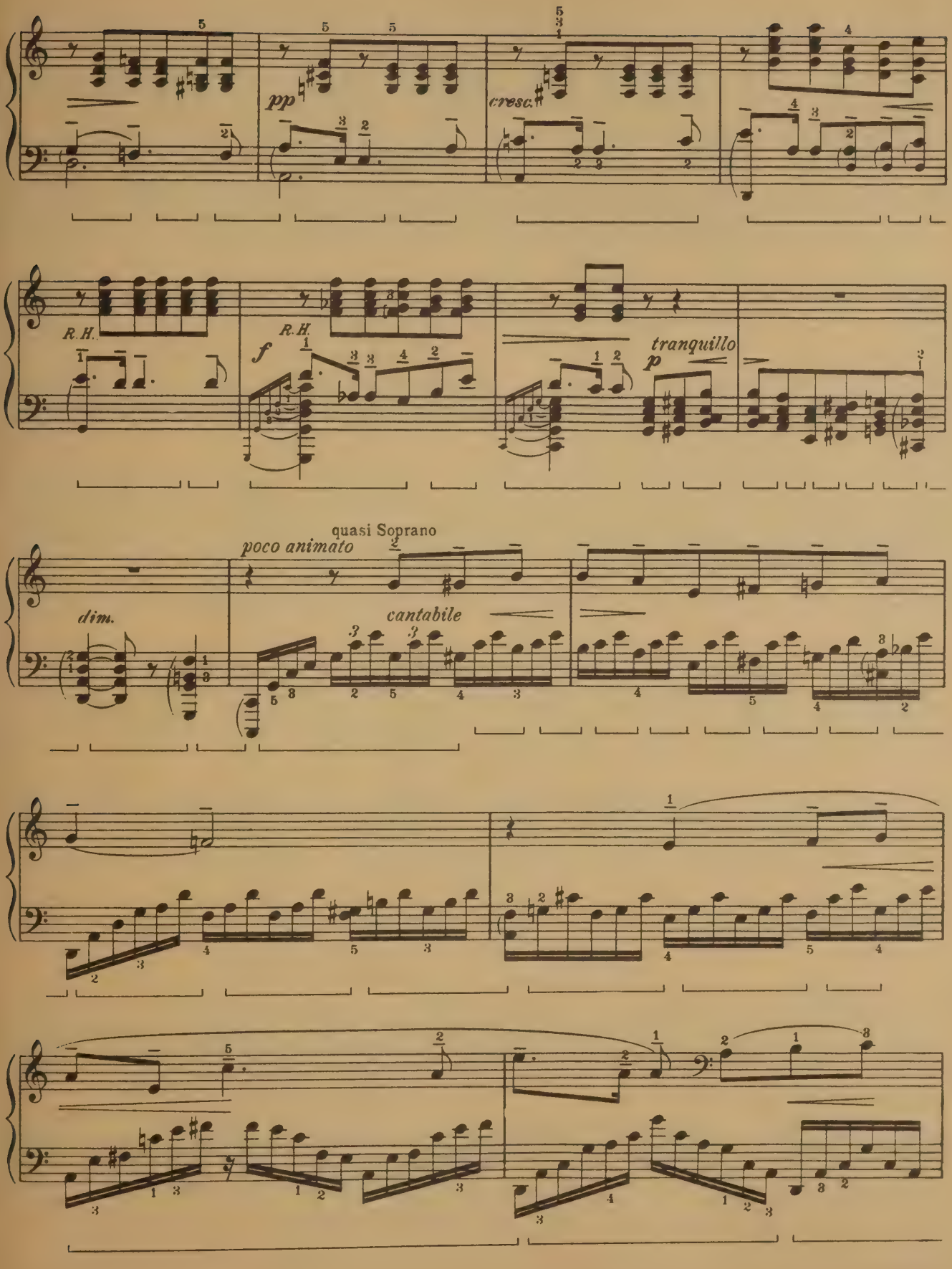

pp
p
pp
f
p
una corda
pp
cresc.
più cresc.
tre corde
dim.
pp una corda

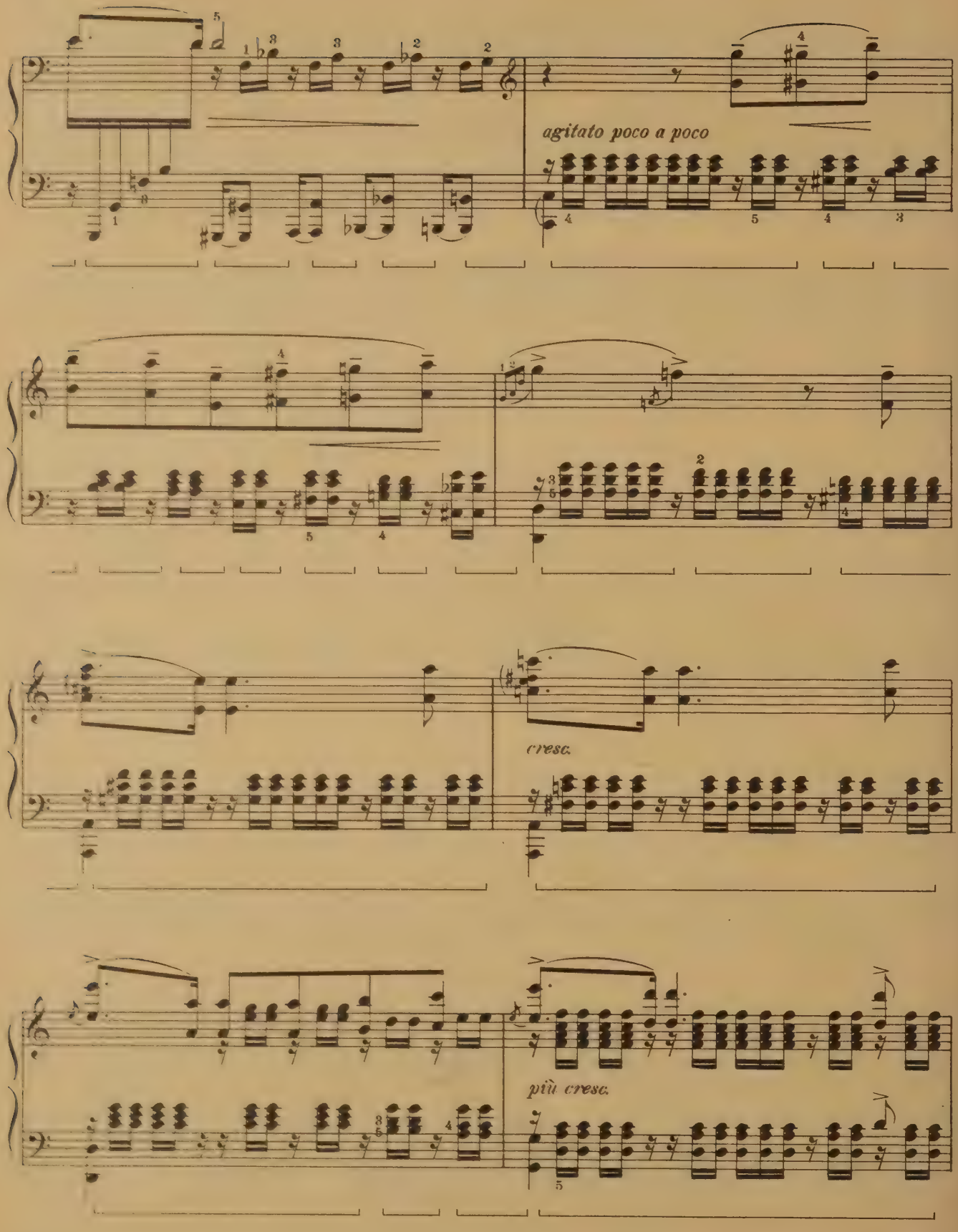

tre corde
cresc.
mf
cresc. molto
f
p
dim.
una corda
pp
Ped. al Fine
stretto molto
Lento
rit.
ppp

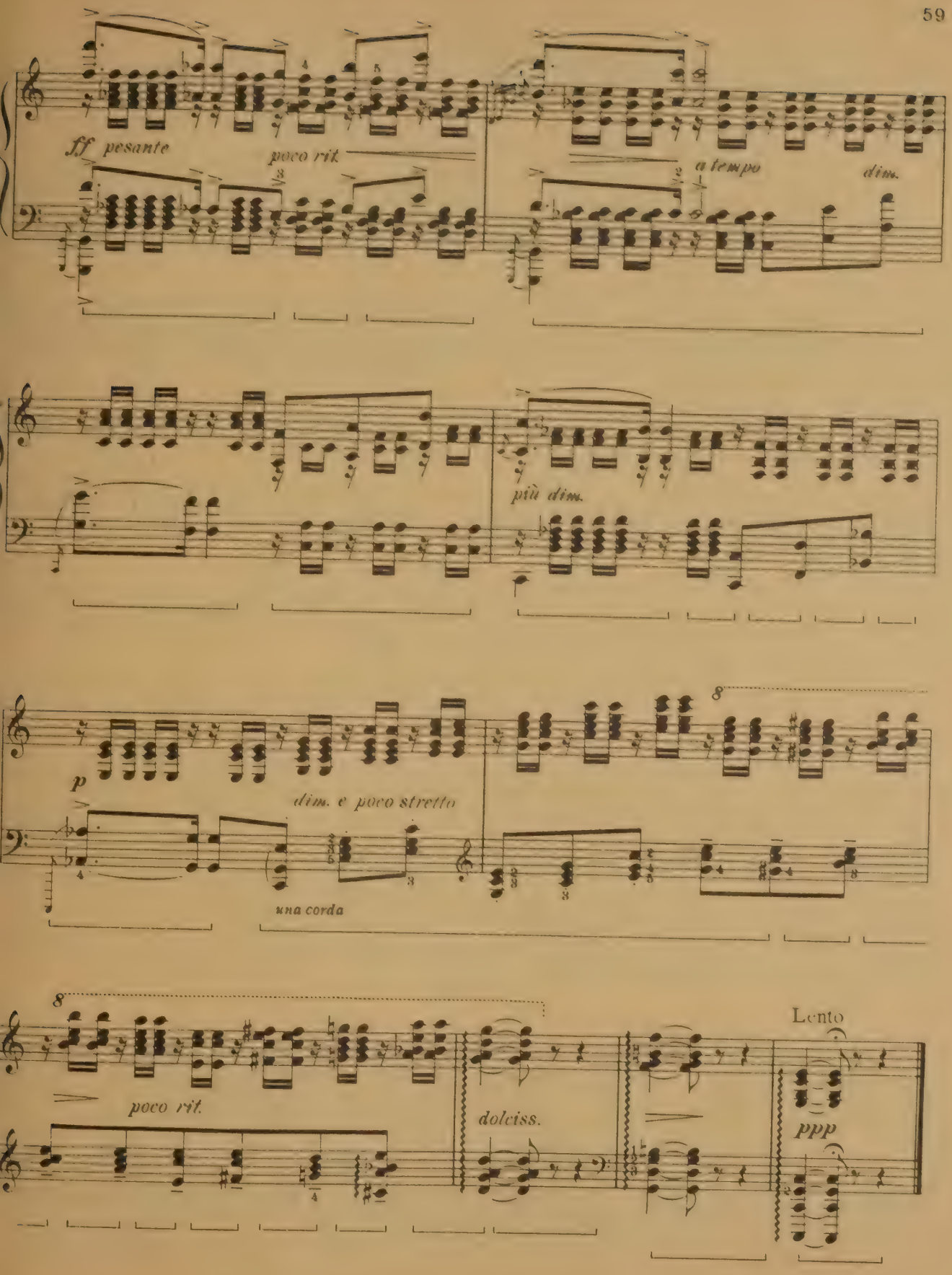
I LOVE THEE
(ICH LIEBE DICH)

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op. 41, №3
Transcribed from the Song by the Composer

Copyright MCMX by Oliver Ditson Company


pp
cresc.
R.H.
f
R.H.
tranquillo
p
quasi Soprano
poco animato
dim.
cantabile

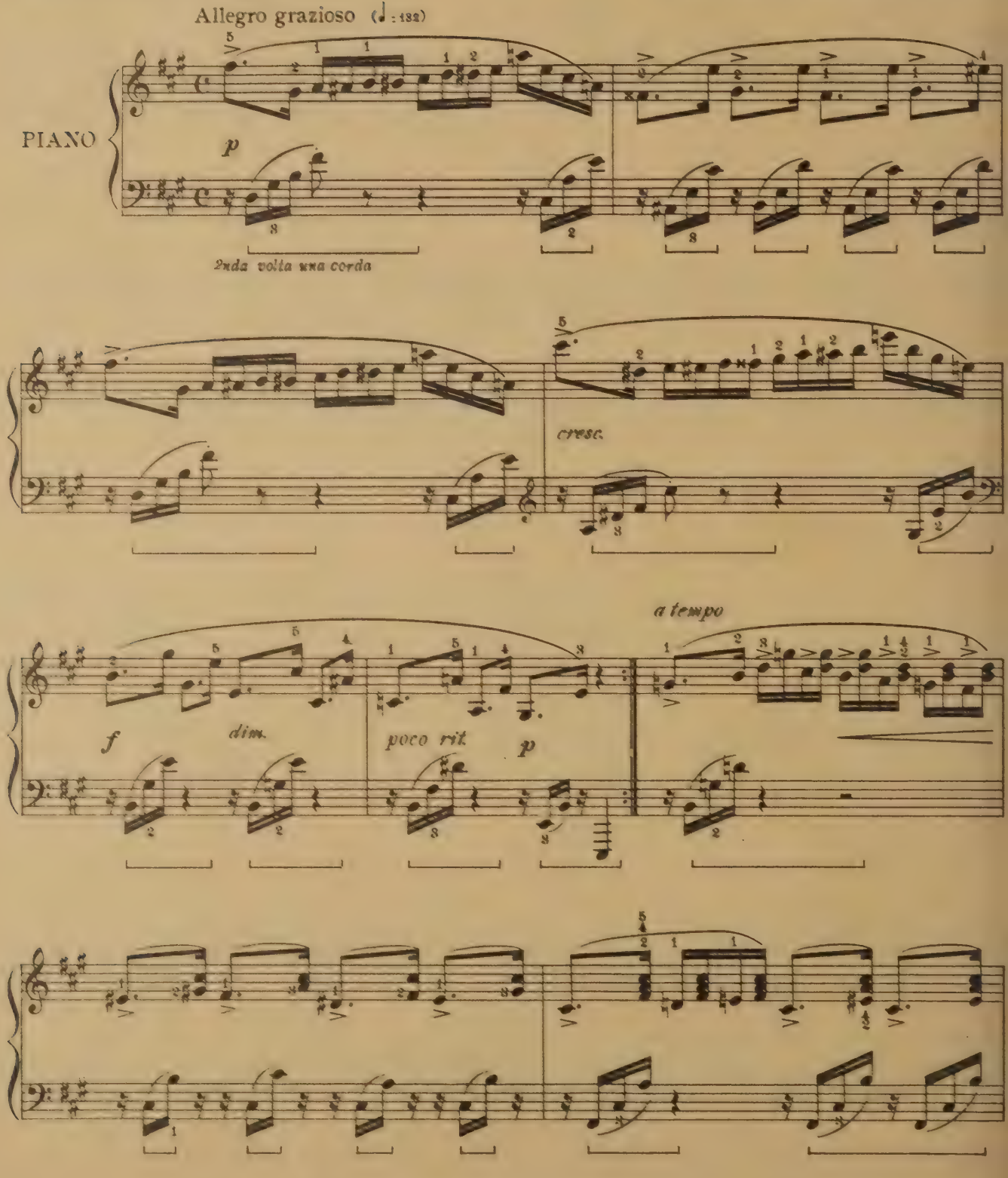

agitato poco a poco
cresc.
più cresc.


ff pesante
poco rit.
a tempo
dim.
più dim.
p
dim. e poco stretto
una corda
8
8
poco rit.
dolciss.
Lento
ppp

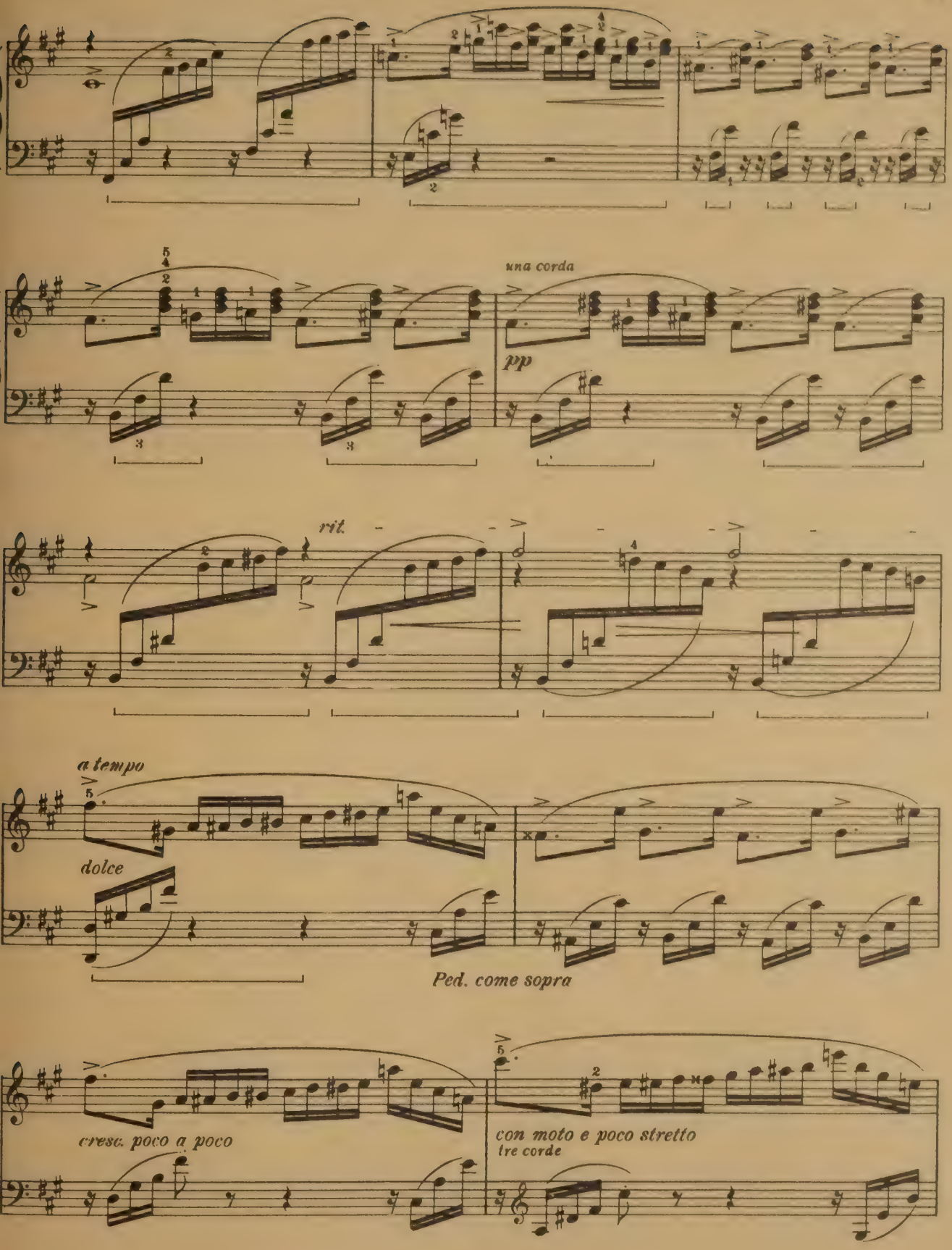
BUTTERFLY
(SCHMETTERLING)

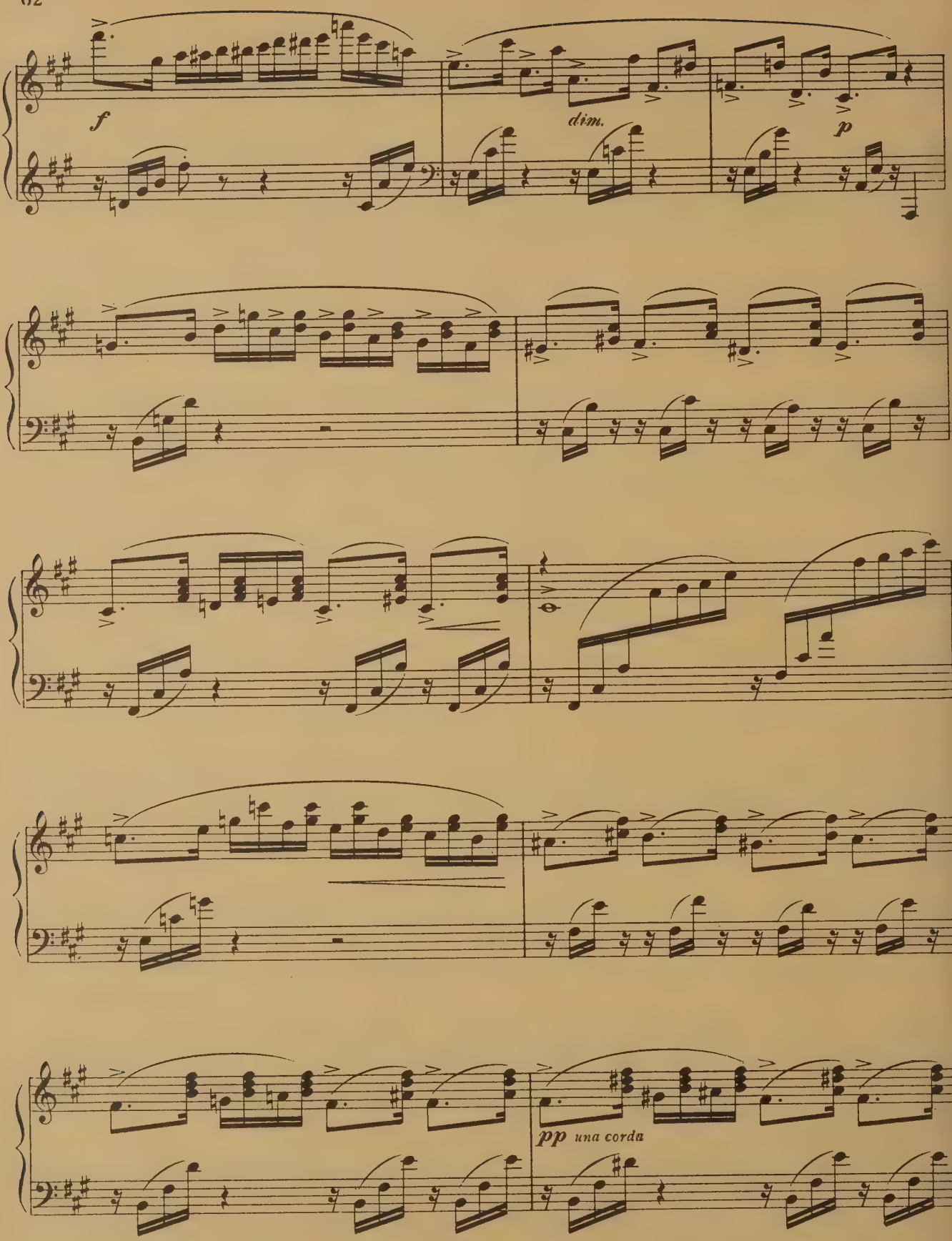
Edited by Bertha Feiring Tapper

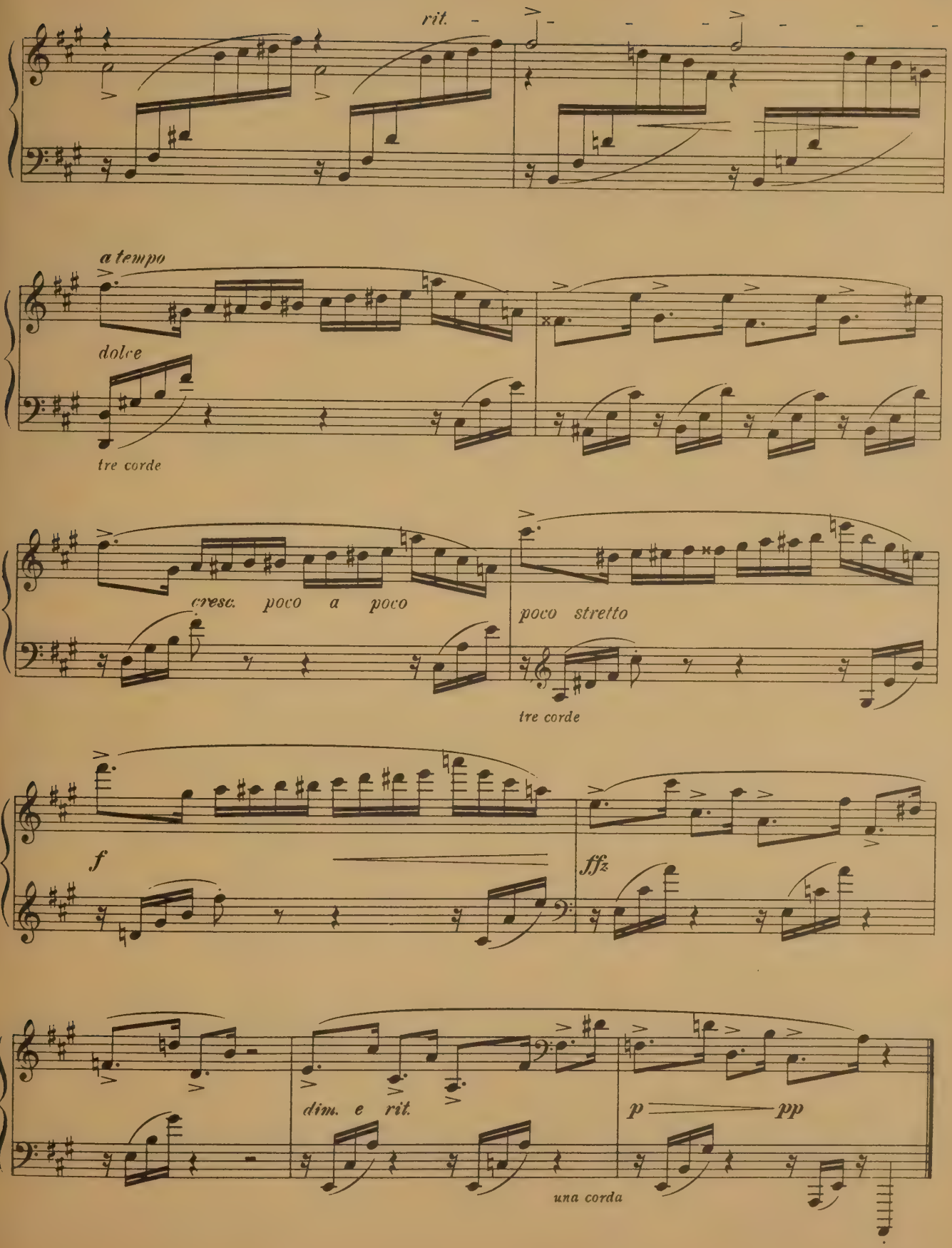
EDVARD GRIEG, Op. 43, № 1
Lyric Pieces (Lyrische Stücke) Book III



Copyright MCMX by Oliver Ditson Company


una corda
pp
rit.
a tempo
dolce
Ped. come sopra
cresc. poco a poco
con moto e poco stretto
tre corde

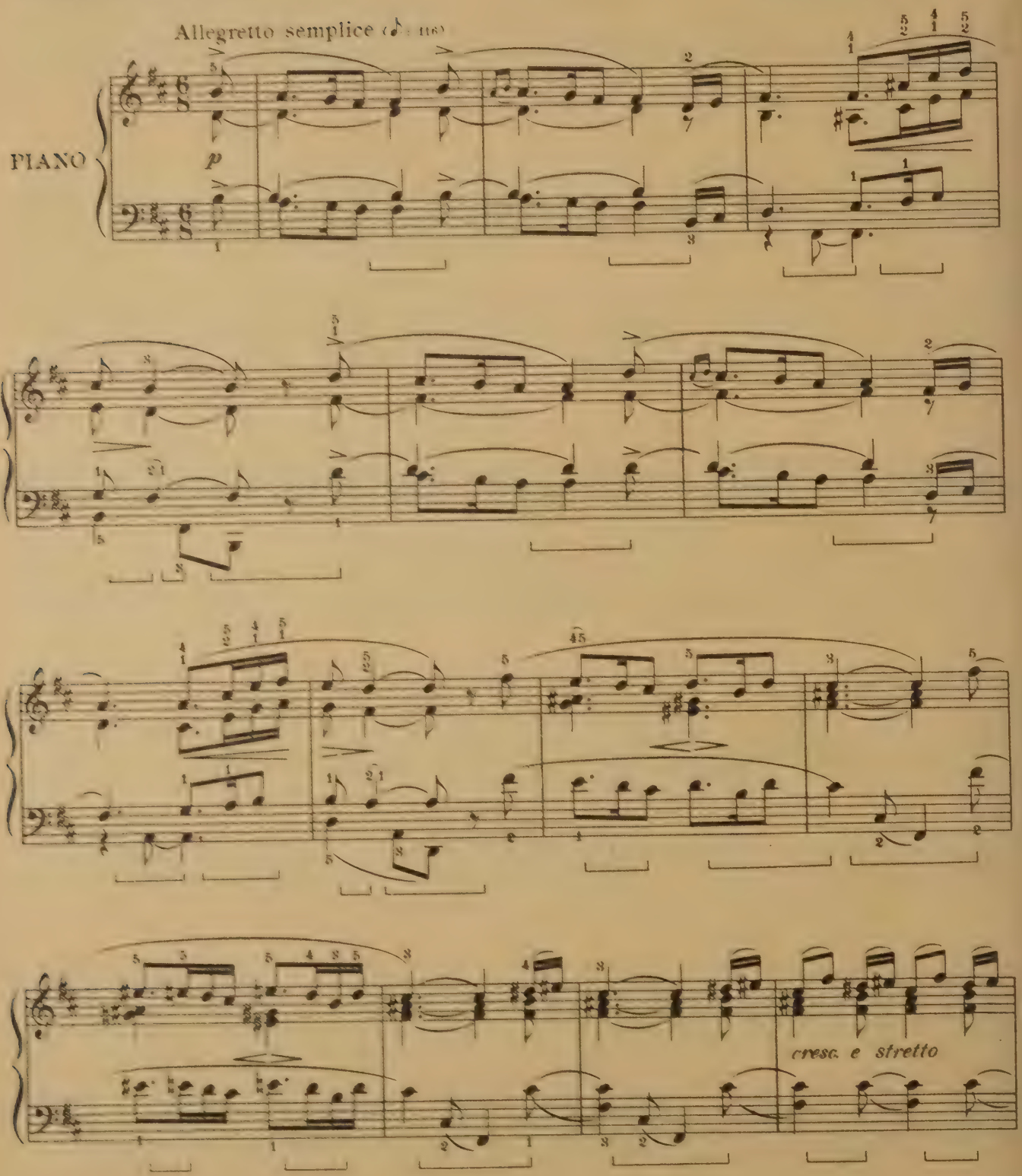

f
dim.
p
pp una corda


rit.
a tempo
dolce
tre corde
cresc. poco a poco
poco stretto
tre corde
f
ffz
dim. e rit.
p
pp
una corda

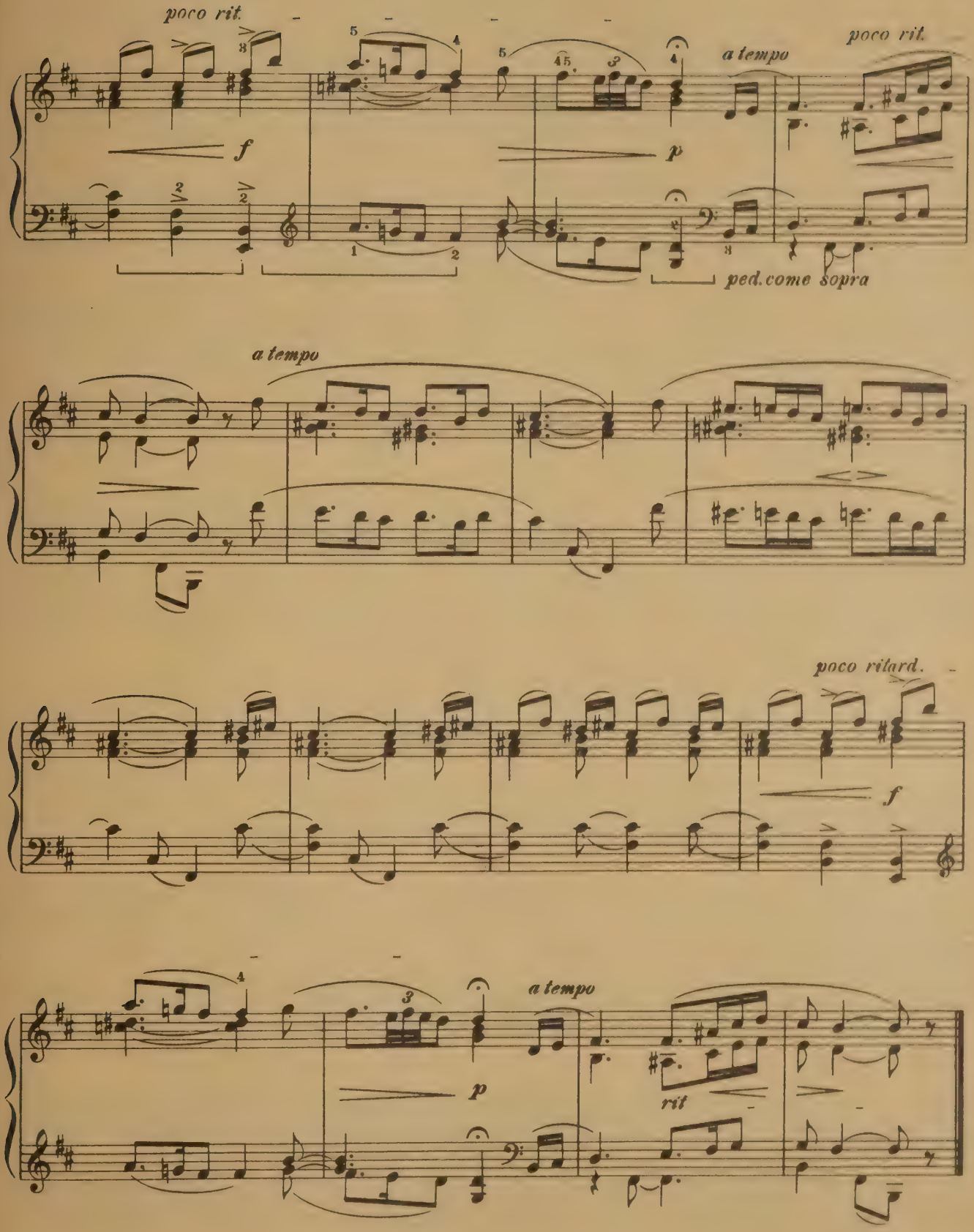
LONELY WANDERER
(EINSAMER WANDERER)

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op.43, № 2



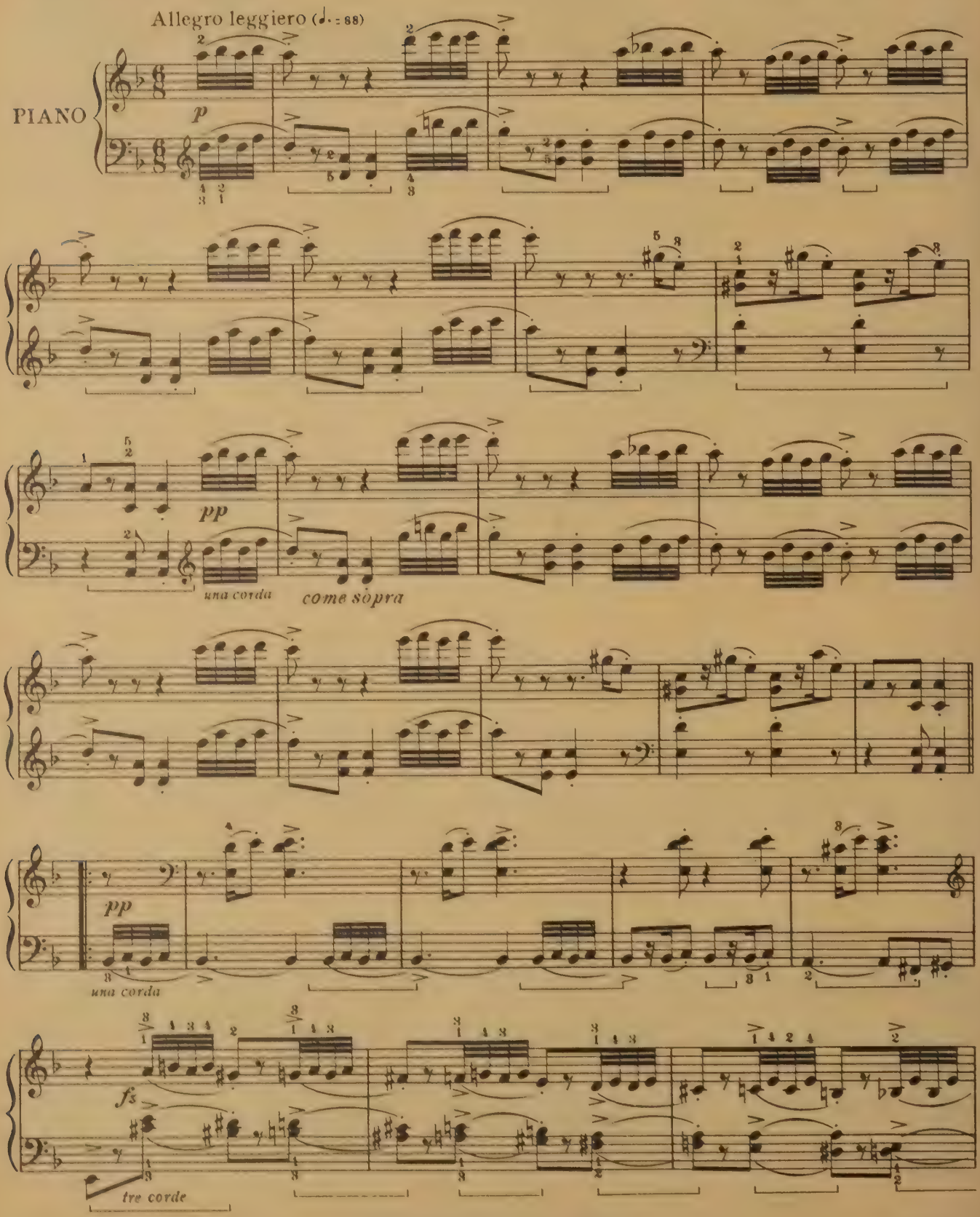
Copyright MCMX by Oliver Ditson Company


poco rit.
a tempo
poco rit.
f
p
ped. come sopra
a tempo
poco ritard.
f
a tempo
p
rit

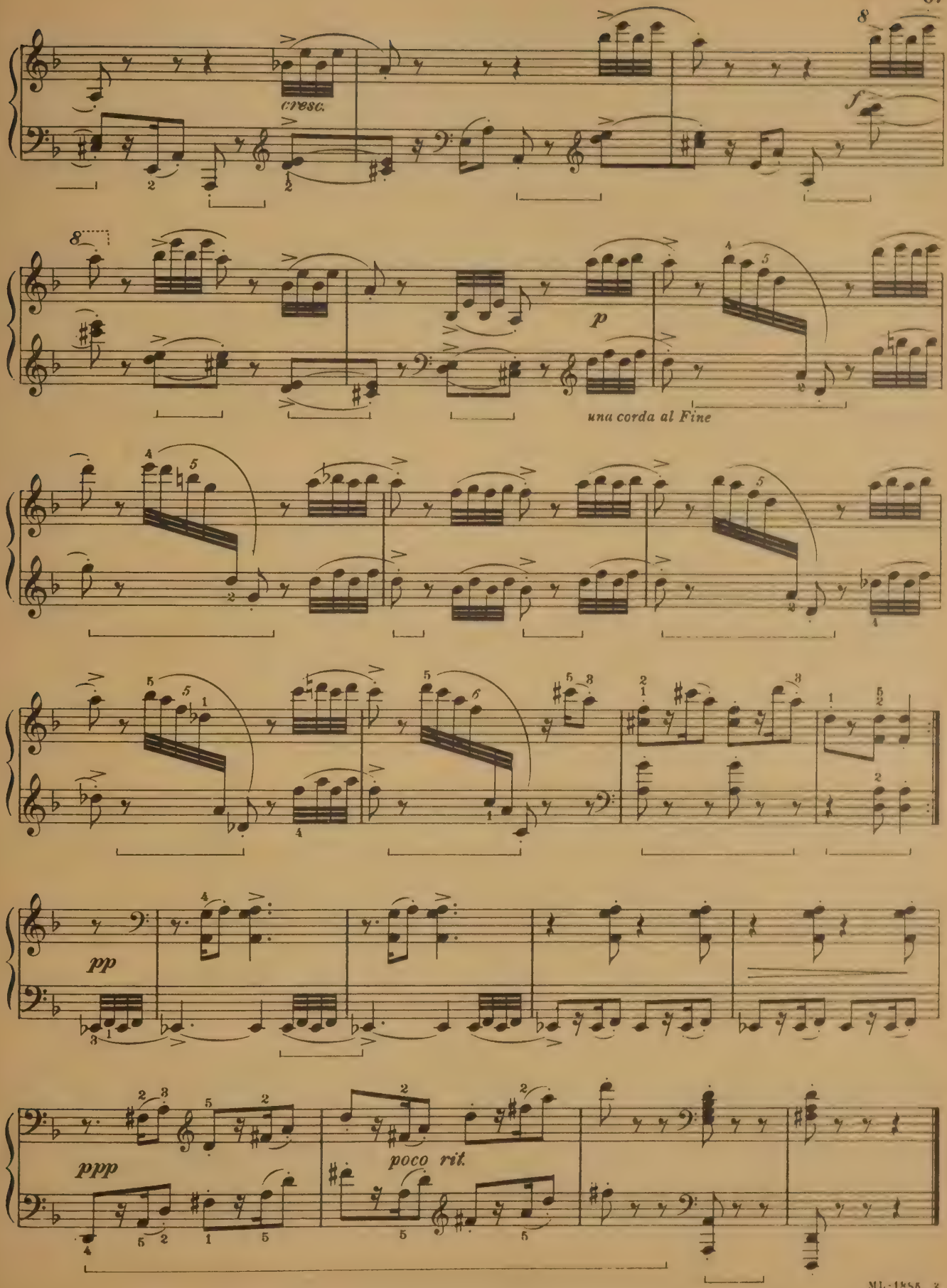
LITTLE BIRD
(VÖGLEIN)

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op. 43, № 4



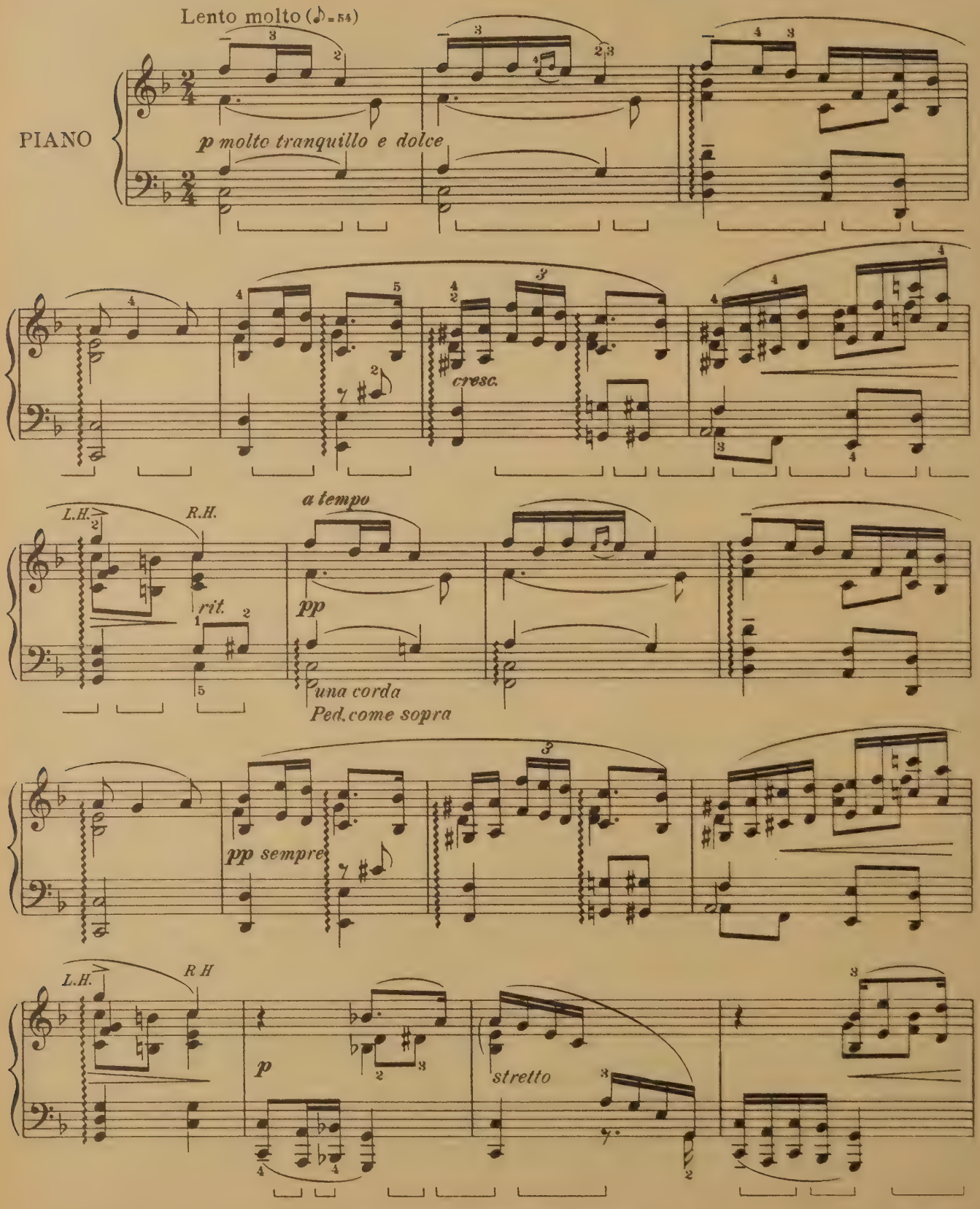
Copyright MCMX by Oliver Ditson Company


cresc.
f
p
una corda al Fine
pp
ppp
poco rit.

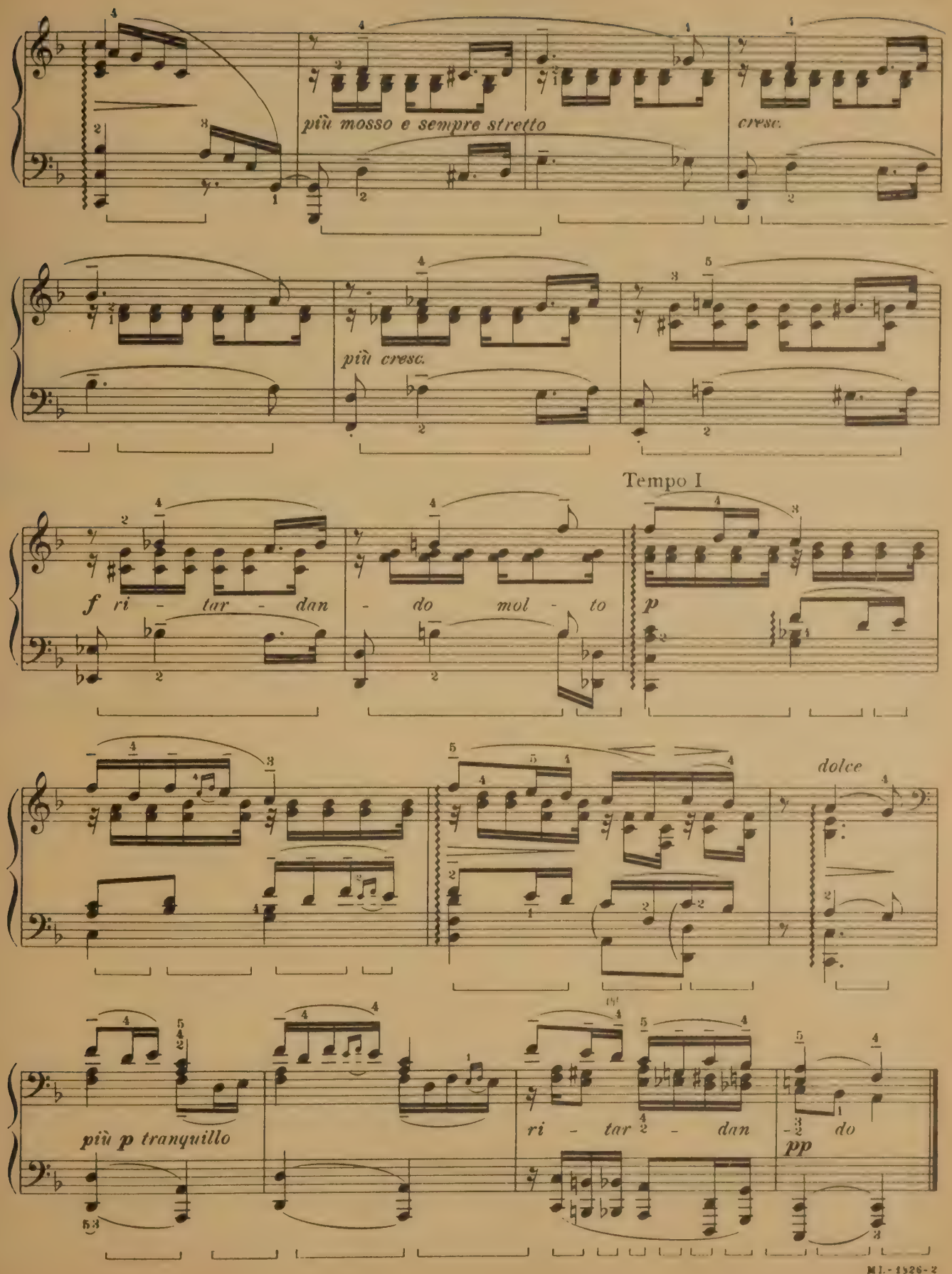
EROTIC
(EROTIK)

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op.43,№5



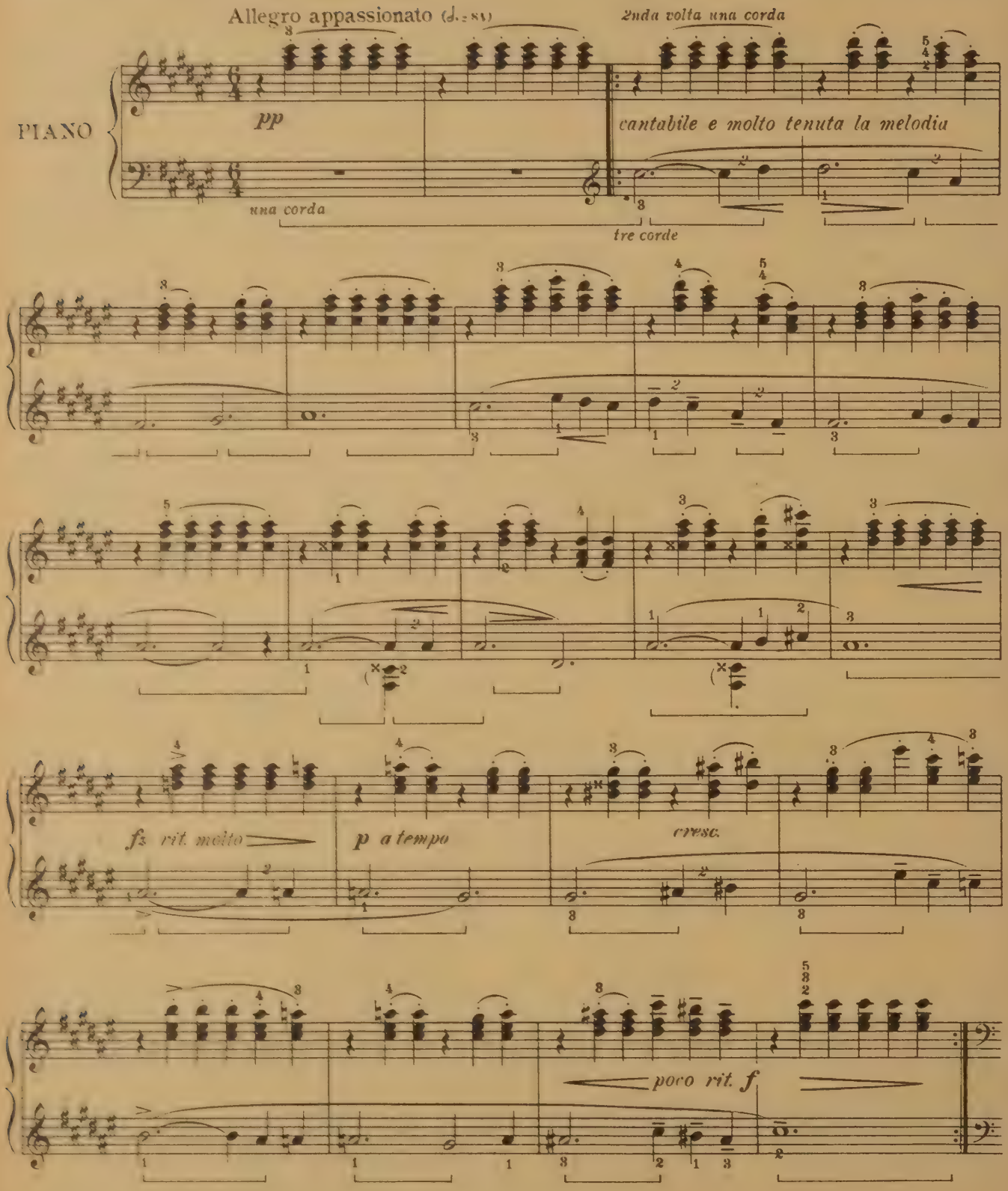
Copyright MCMX by Oliver Ditson Company


più mosso e sempre stretto
cresc.
più cresc.
Tempo I
f ri - tar - dan - do mol - to
p
dolce
più p tranquillo
ri - tar - dan - do
pp

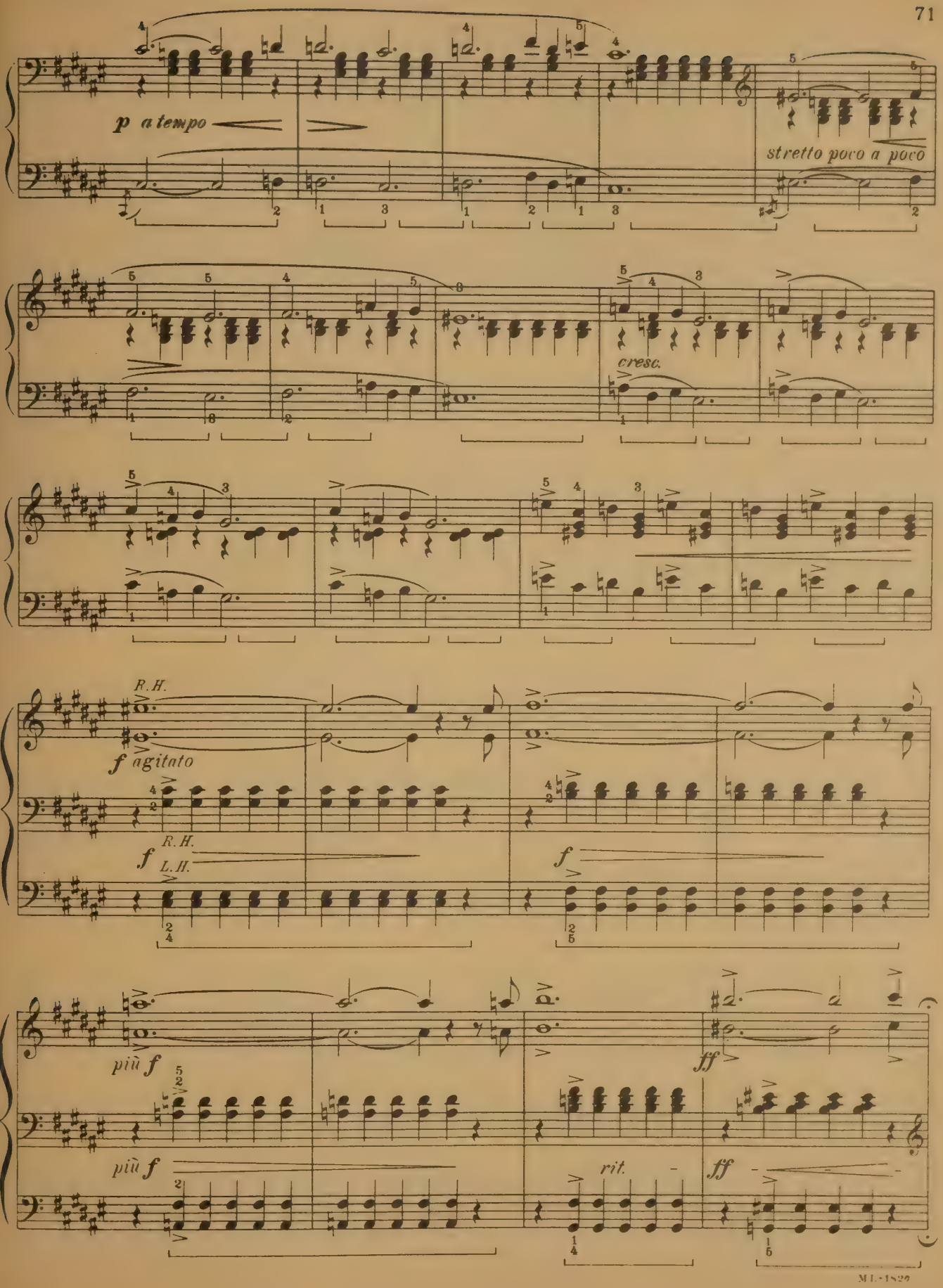
TO THE SPRING
(AN DEN FRÜHLING)

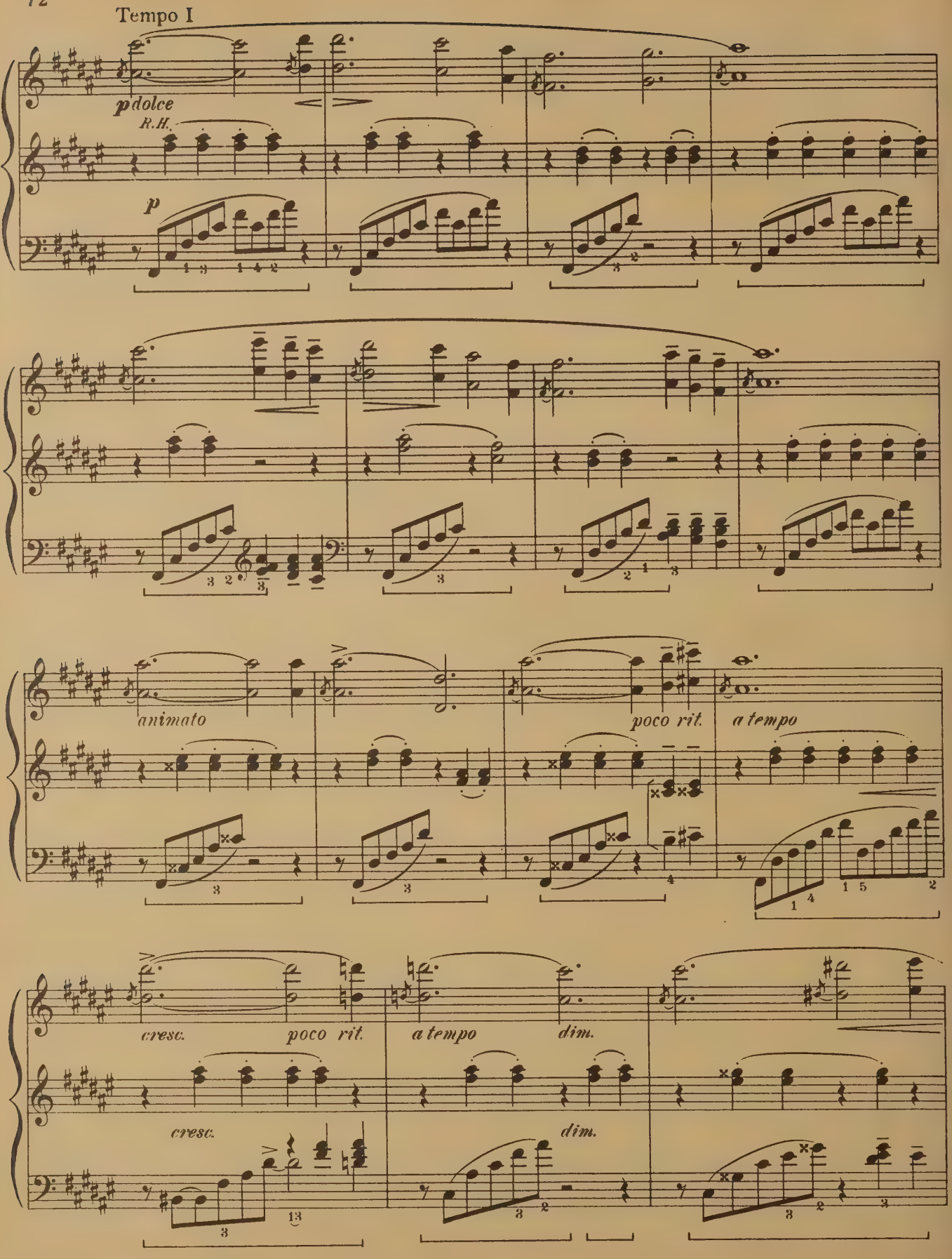
Edited by Bertha Feiring Tapper

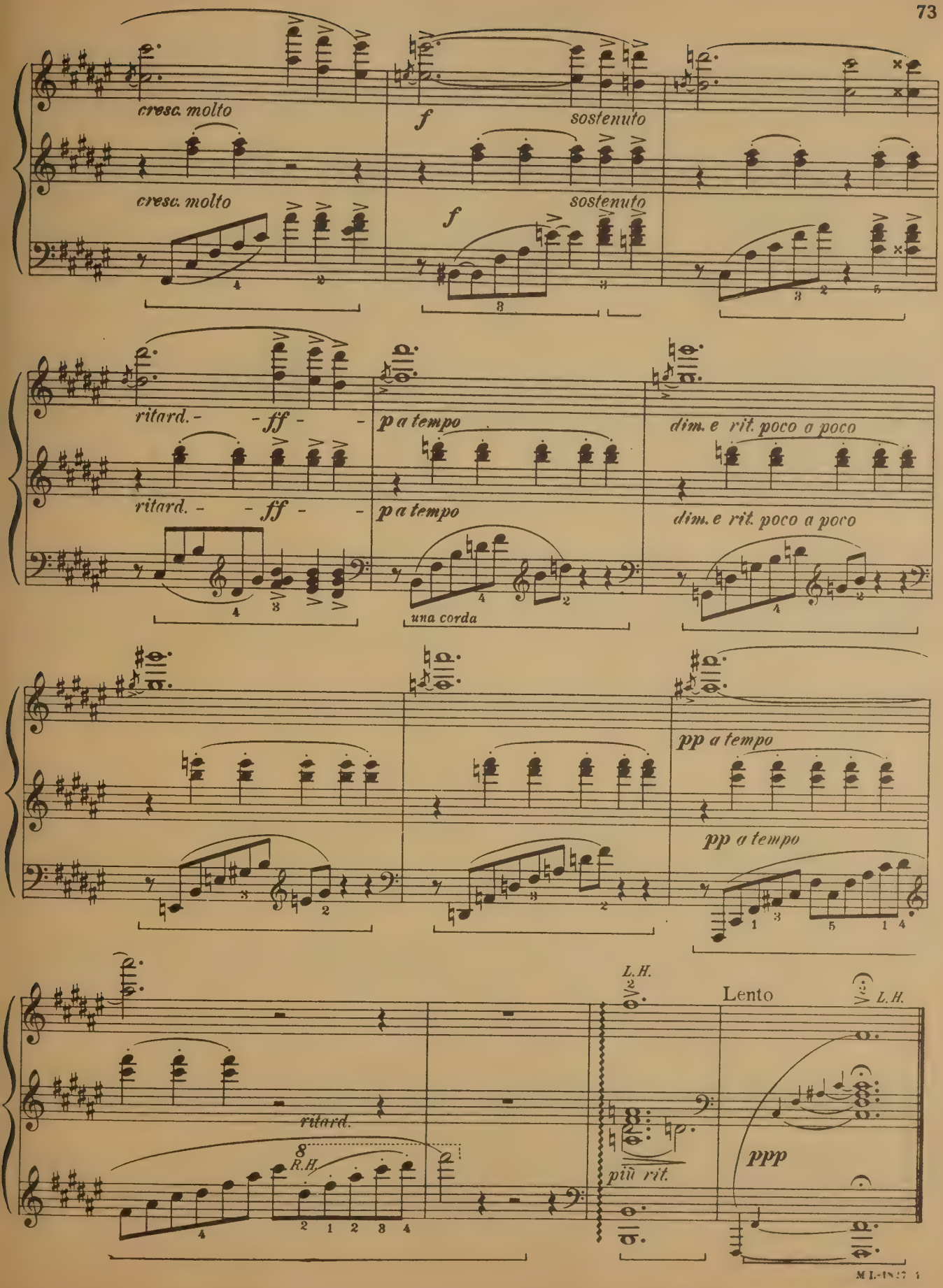
EDVARD GRIEG, Op. 43, №6



Copyright MCMX by Oliver Ditson Company


p a tempo
stretto poco a poco
cresc.
R.H.
f agitato
f R.H.
L.H.
f
più f
più f
ff
ff
rit.

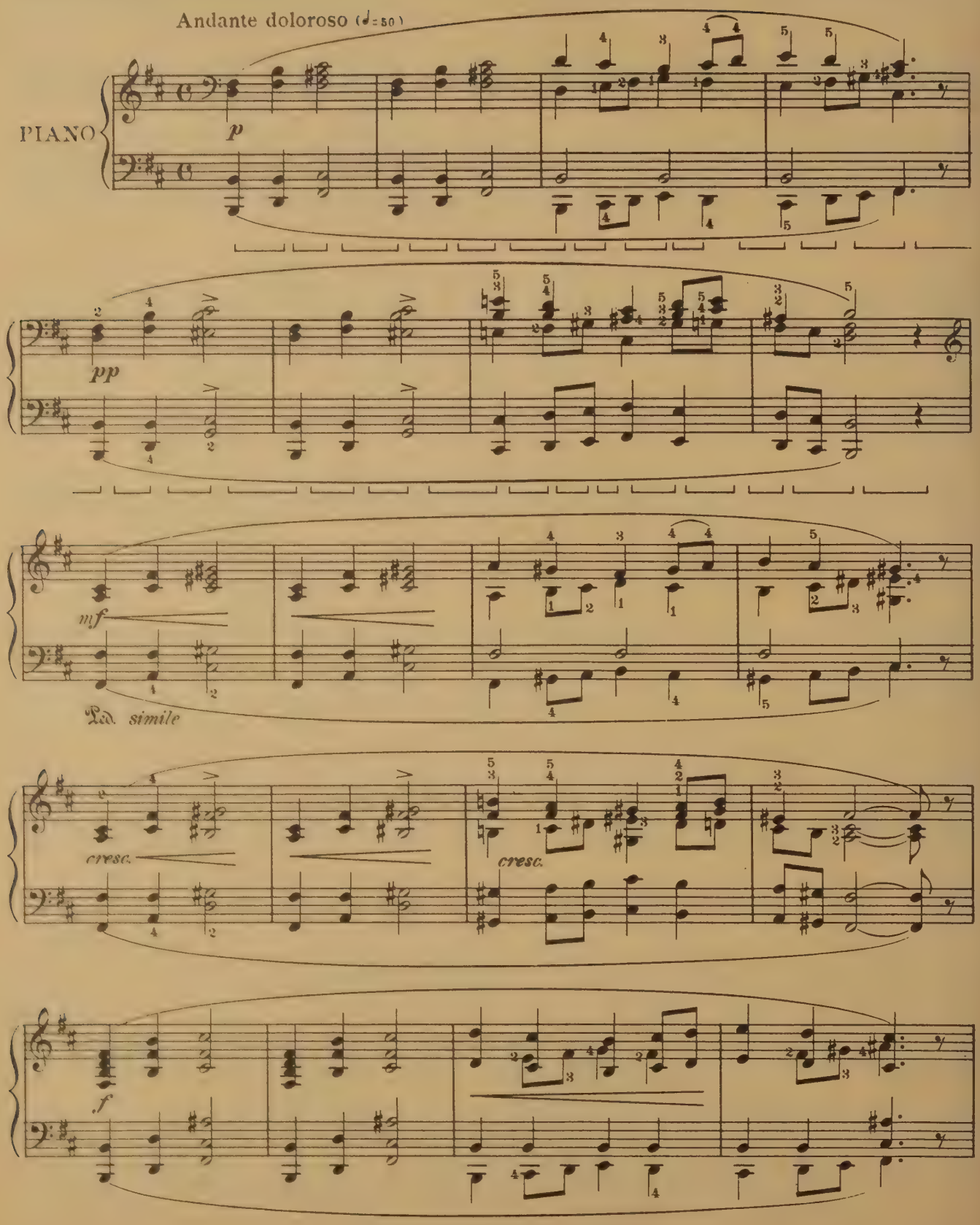

Tempo I
p dolce
R.H.
p
animato
poco rit.
a tempo
cresc.
poco rit.
a tempo
dim.
cresc.
dim.


cresc. molto
cresc. molto
f
sostenuto
f
sostenuto
ritard. - - ff - -
ritard. - - ff - -
p a tempo
p a tempo
una corda
dim. e rit. poco a poco
dim. e rit. poco a poco
pp a tempo
pp a tempo
L.H.
Lento
L.H.
ritard.
8
R.H.
più rit.
ppp

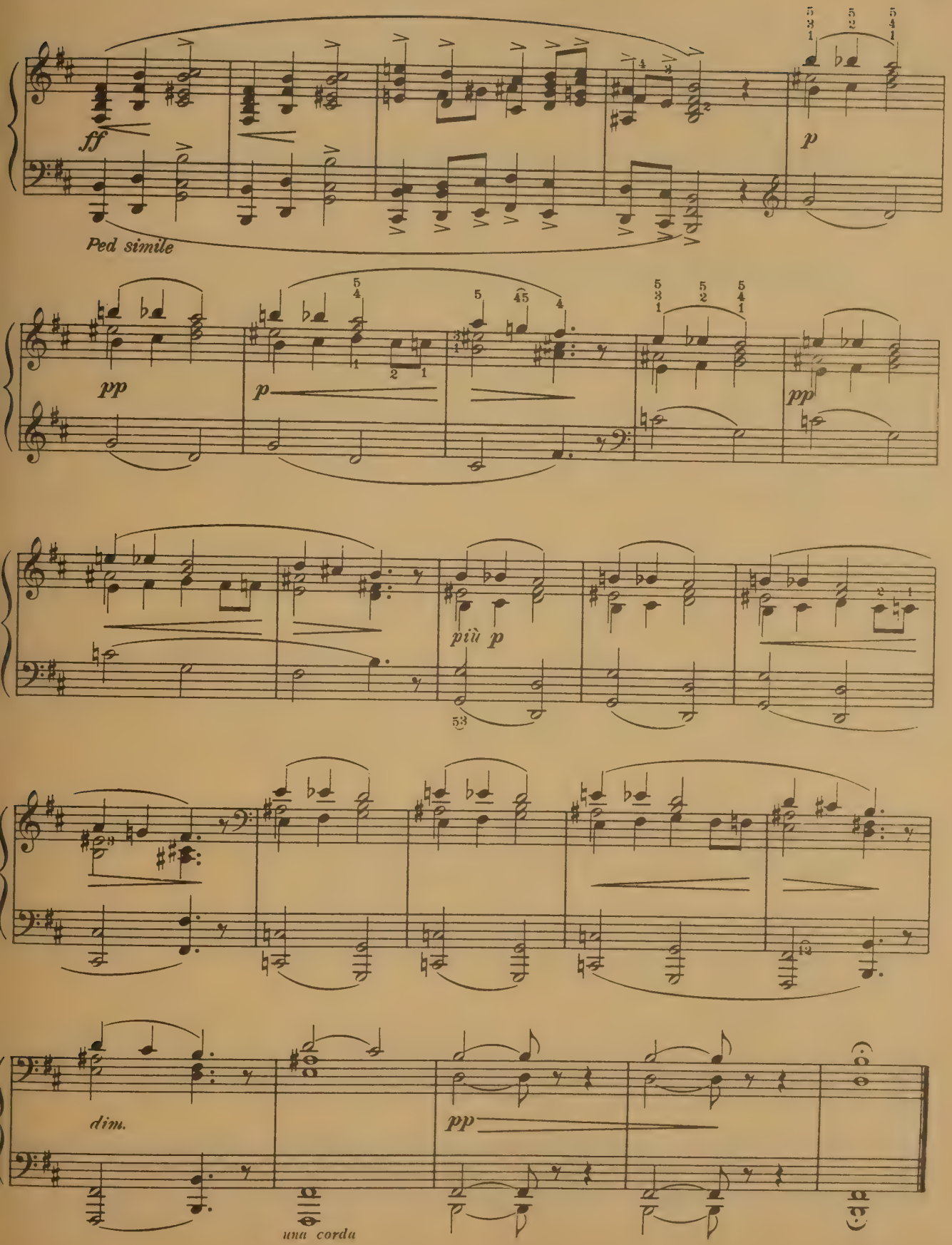
ASA'S DEATH
(ÅSES TOD)

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op. 46, № 2
"Peer Gynt" Suite, № 1



Copyright MCMX by Oliver Ditson Company

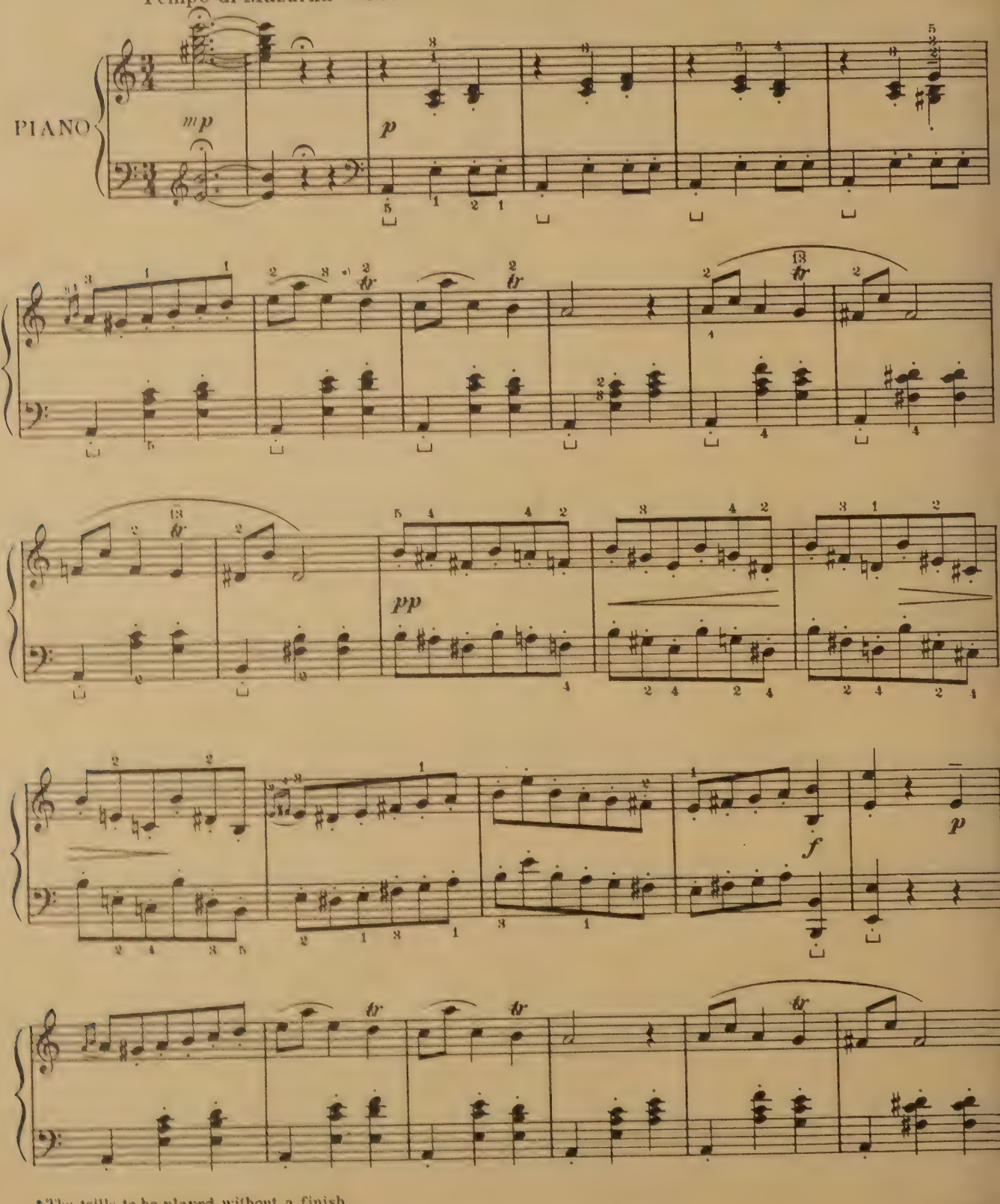

ff
Ped simile
p
pp
p
pp
più p
dim.
pp
una corda

ANITRA'S DANCE
(ANITRA'S TANZ)

Edited by Bertha Feiring Tapper

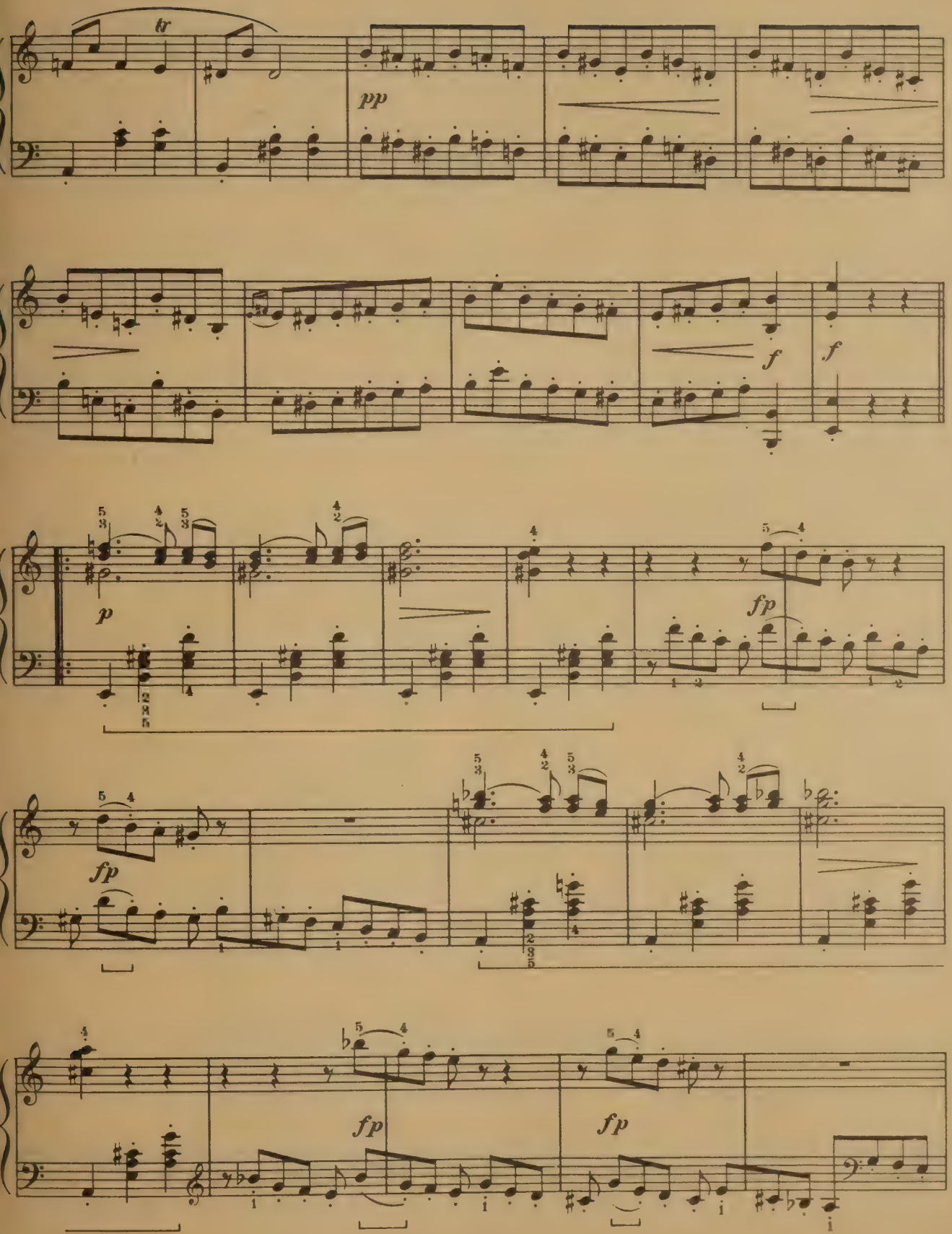
EDVARD GRIEG, Op. 46, №3
"Peer Gynt" Suite, №1

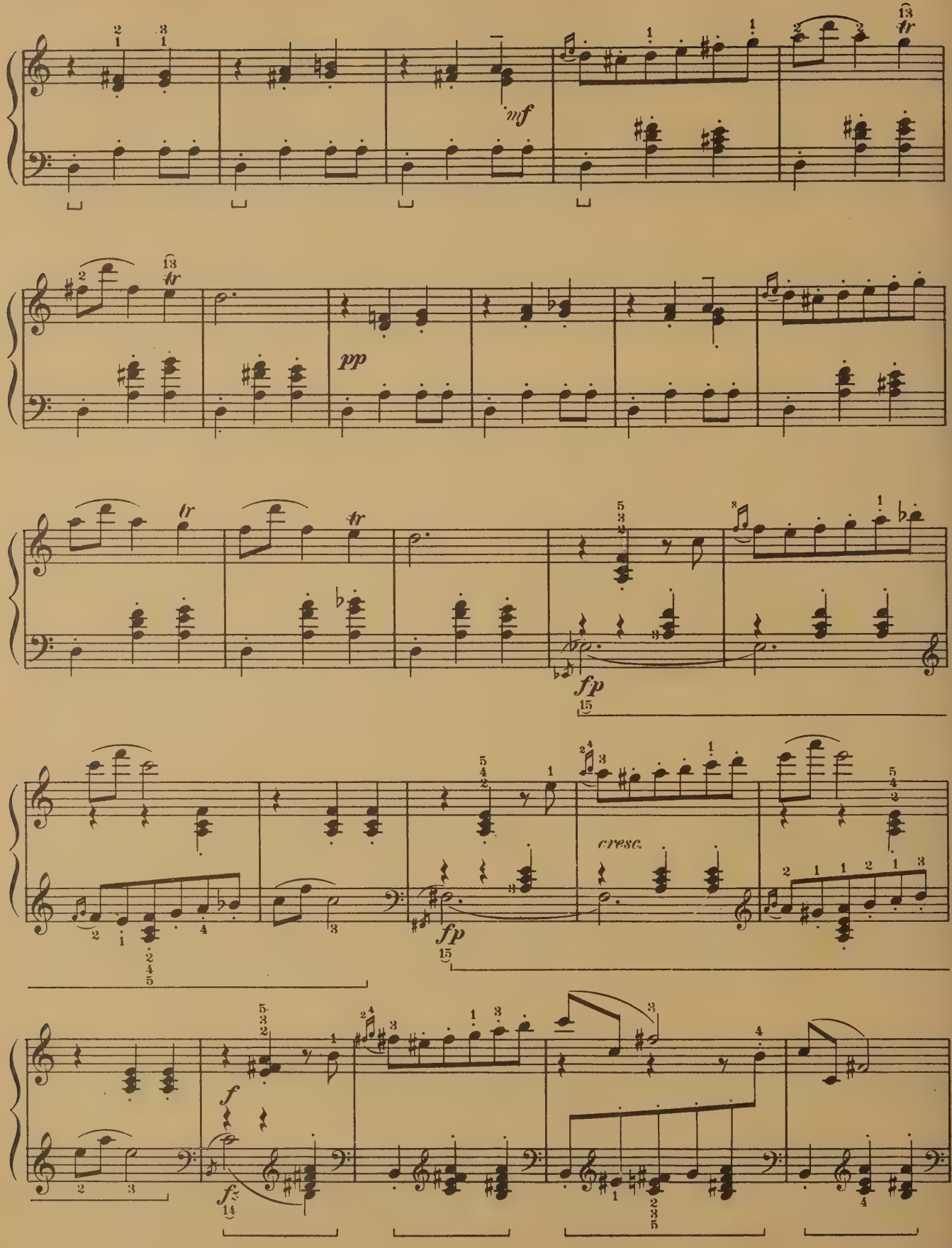
Tempo di Mazurka (♩=160)

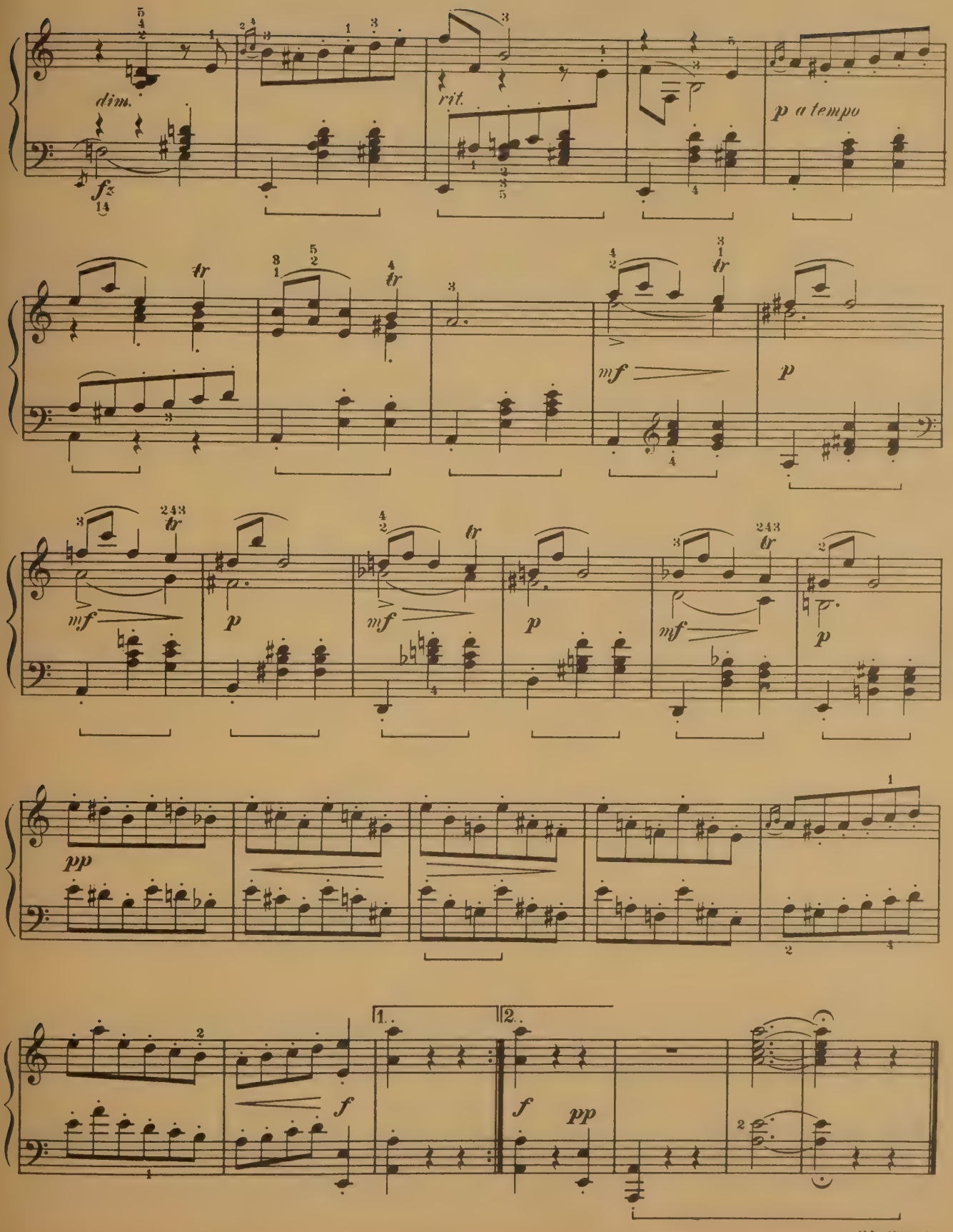


*The trills to be played without a finish.

Copyright MCMX by Oliver Ditson Company


tr
pp
f
f
p
fp
fp
fp
fp


mf
pp
fp
cresc.
fp
f
fz

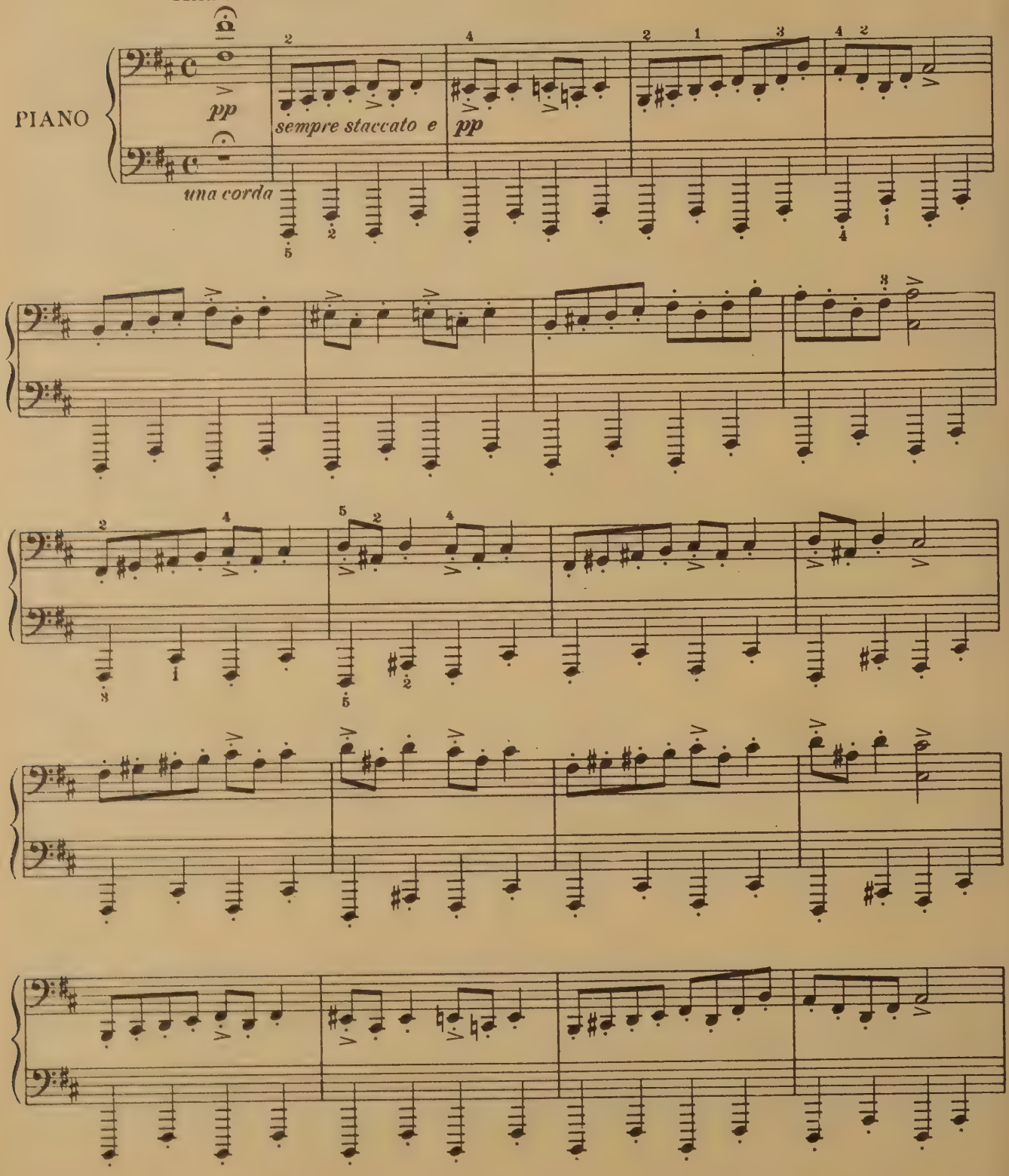

dim.
fz
rit.
p a tempo
tr
mf
p
pp
f
1.
2.

IN THE HALL OF THE MOUNTAIN KING
(IN DER HALLE DES BERGKÖNIGS)

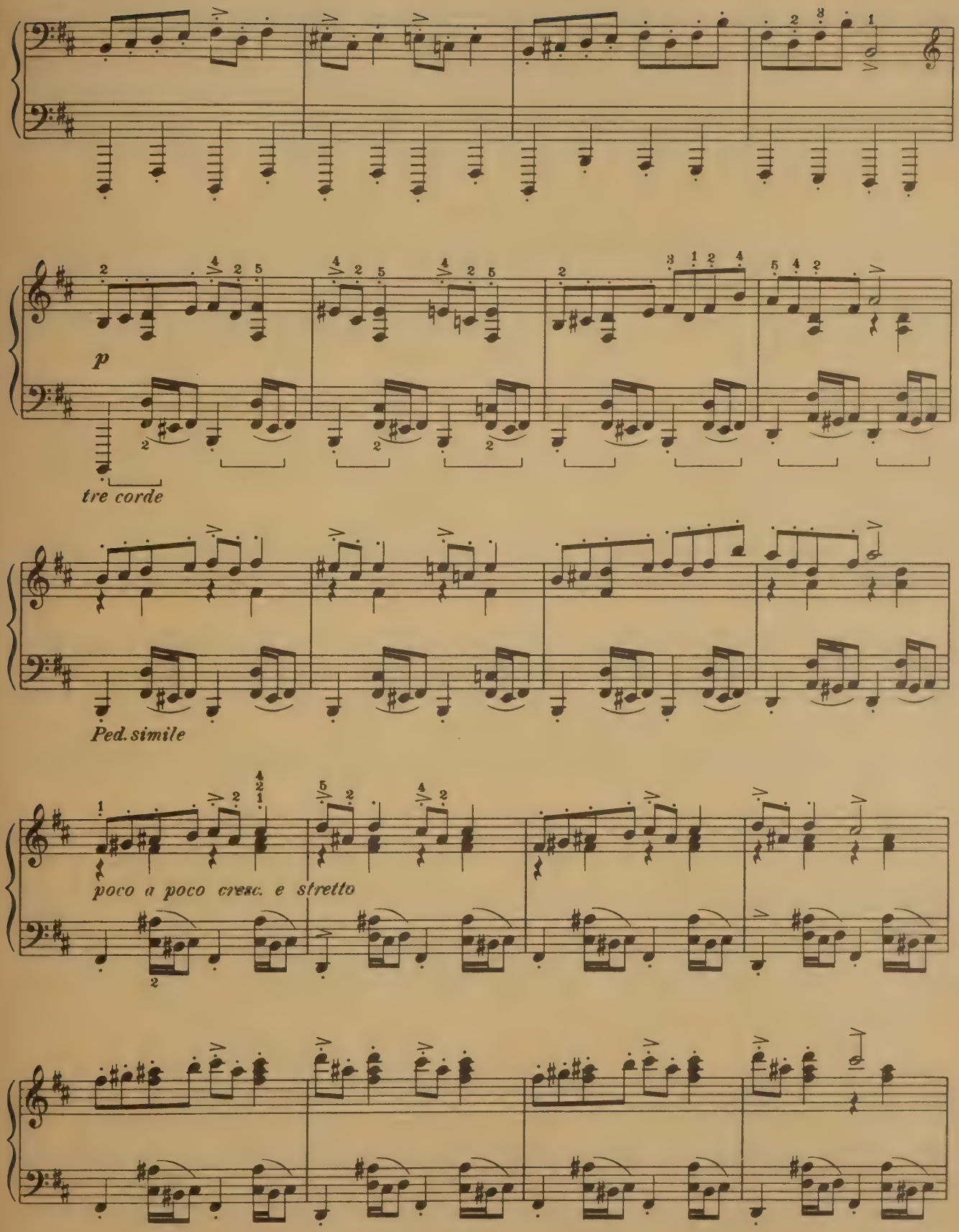
Edited by Bertha Feiring Tapper

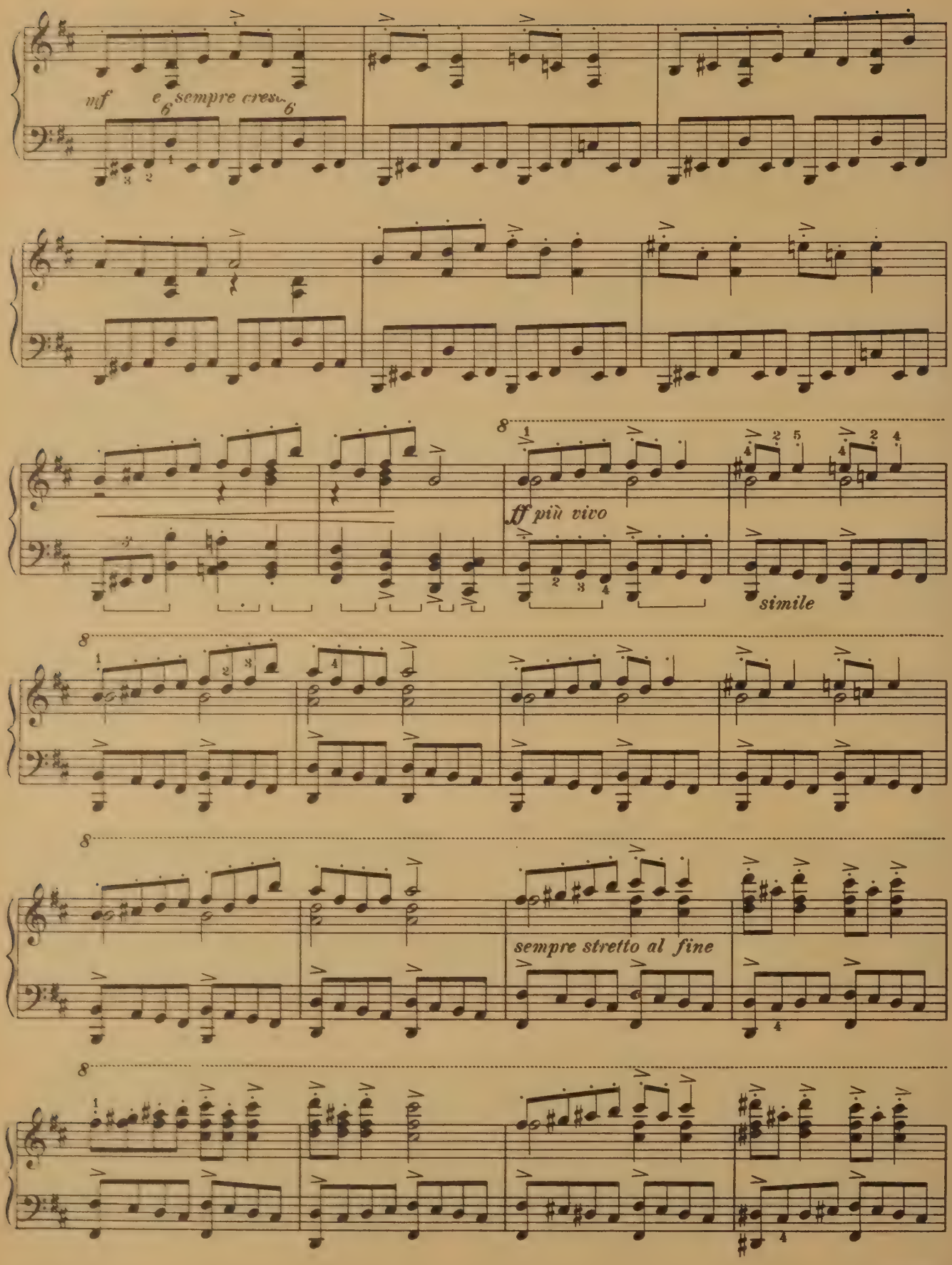
EDVARD GRIEG, Op. 46, № 4
"Peer Gynt" Suite, № I

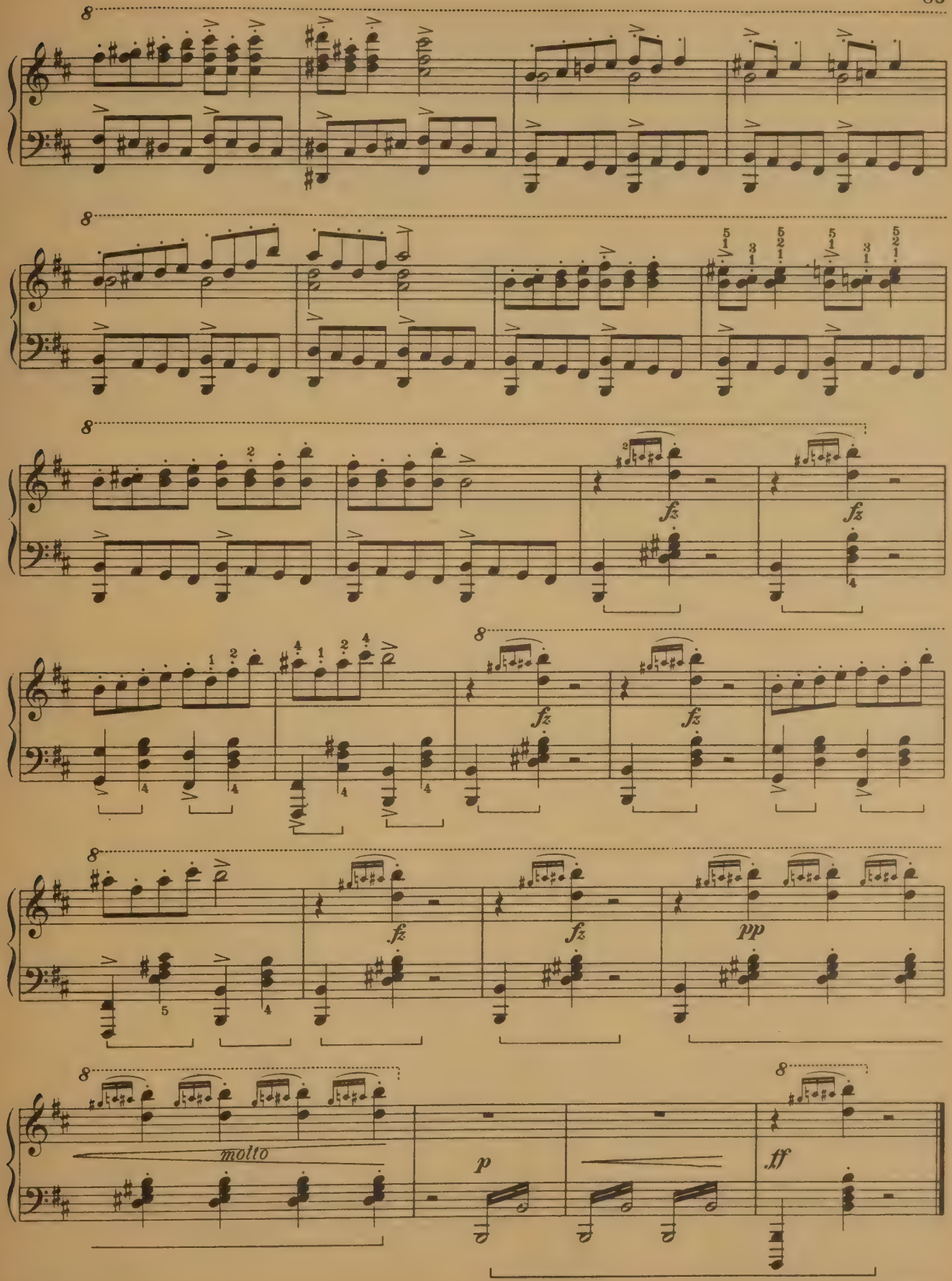
Alla marcia e molto marcato (♩ = 138)



Copyright MCMX by Oliver Ditson Company


p
tre corde
Ped. simile
poco a poco cresc. e stretto

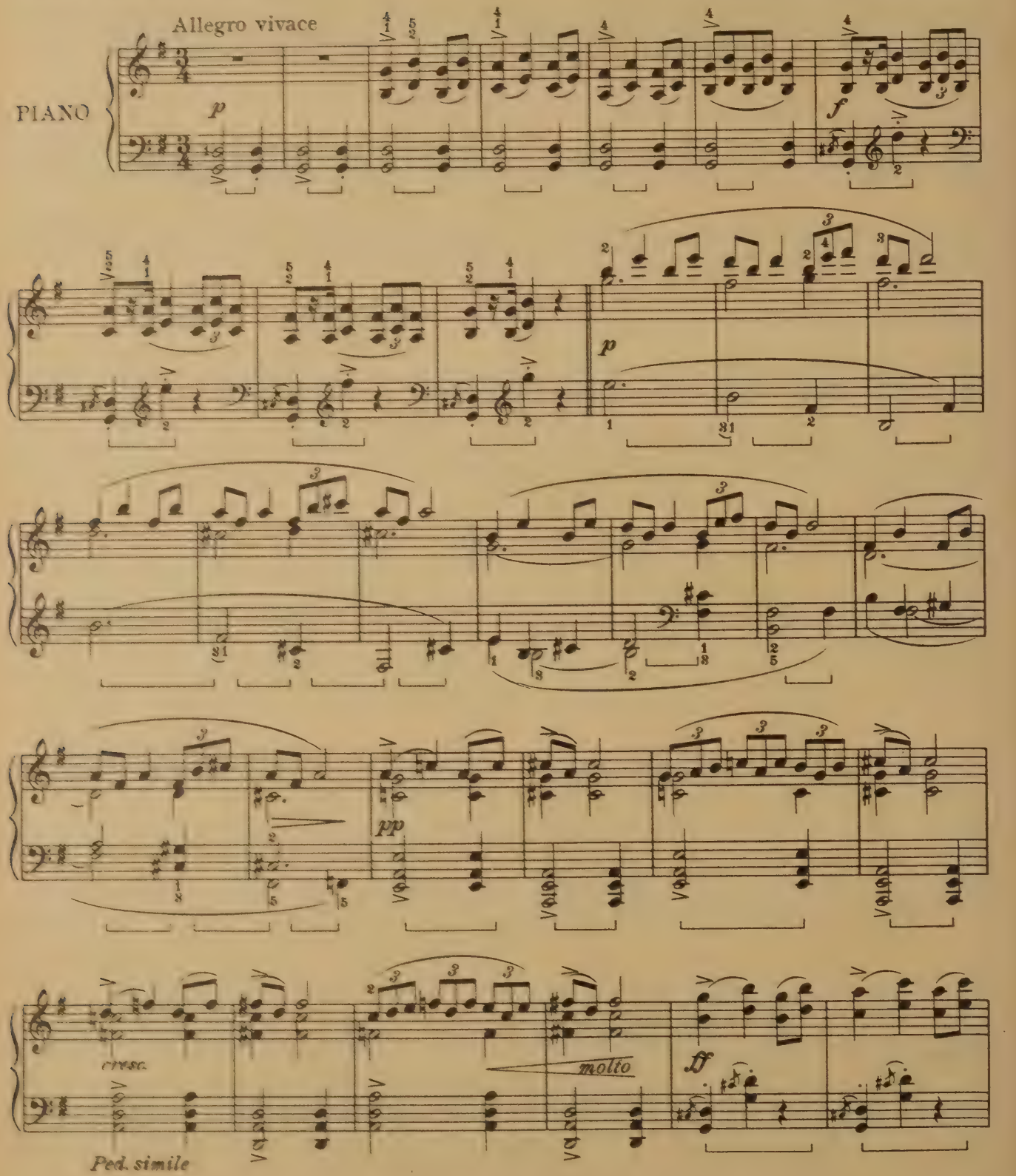

mf
e sempre cresc.
ff più vivo
simile
sempre stretto al fine


8
fz
fz
8
fz
fz
8
fz
fz
pp
8
molto
p
8
ff

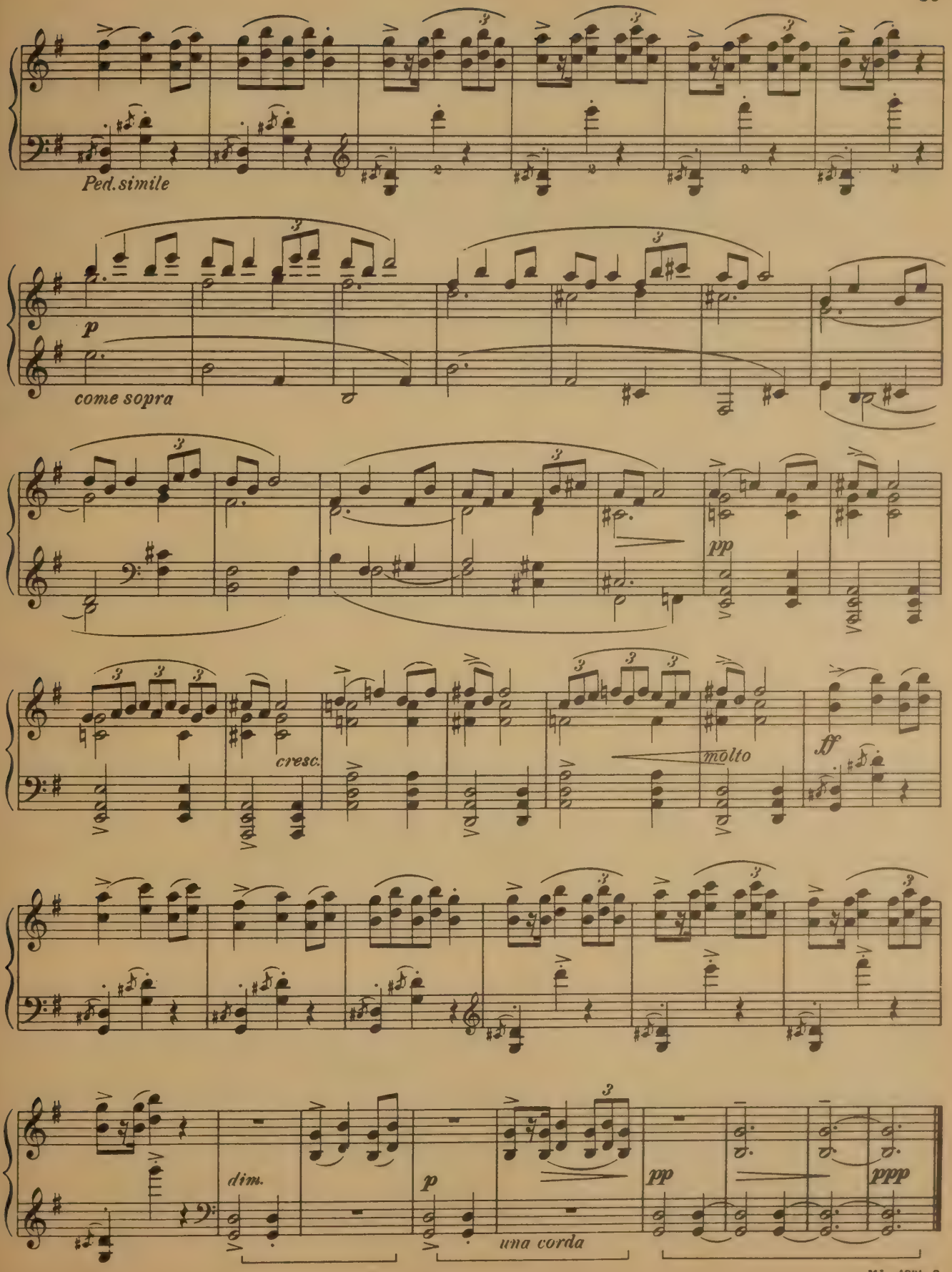
NORWEGIAN DANCE
(SPRINGTANZ)

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op.47, № 6
Lyric Pieces (Lyrische Stücke) Book IV



Copyright MCMX by Oliver Ditson Company

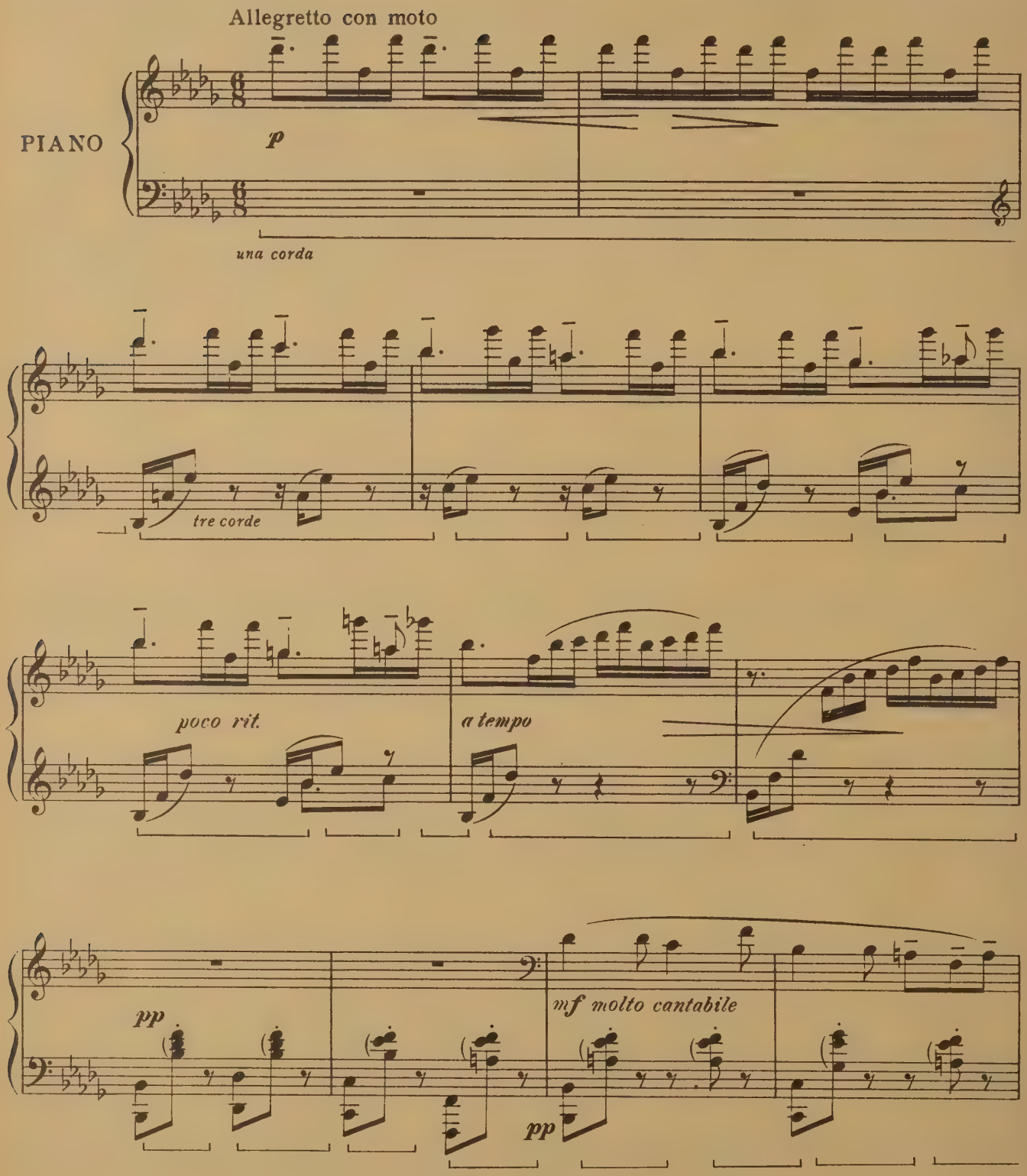

Ped. simile
p
come sopra
pp
cresc.
molto
ff
dim.
p
una corda
pp
ppp

MOTHER SORROW

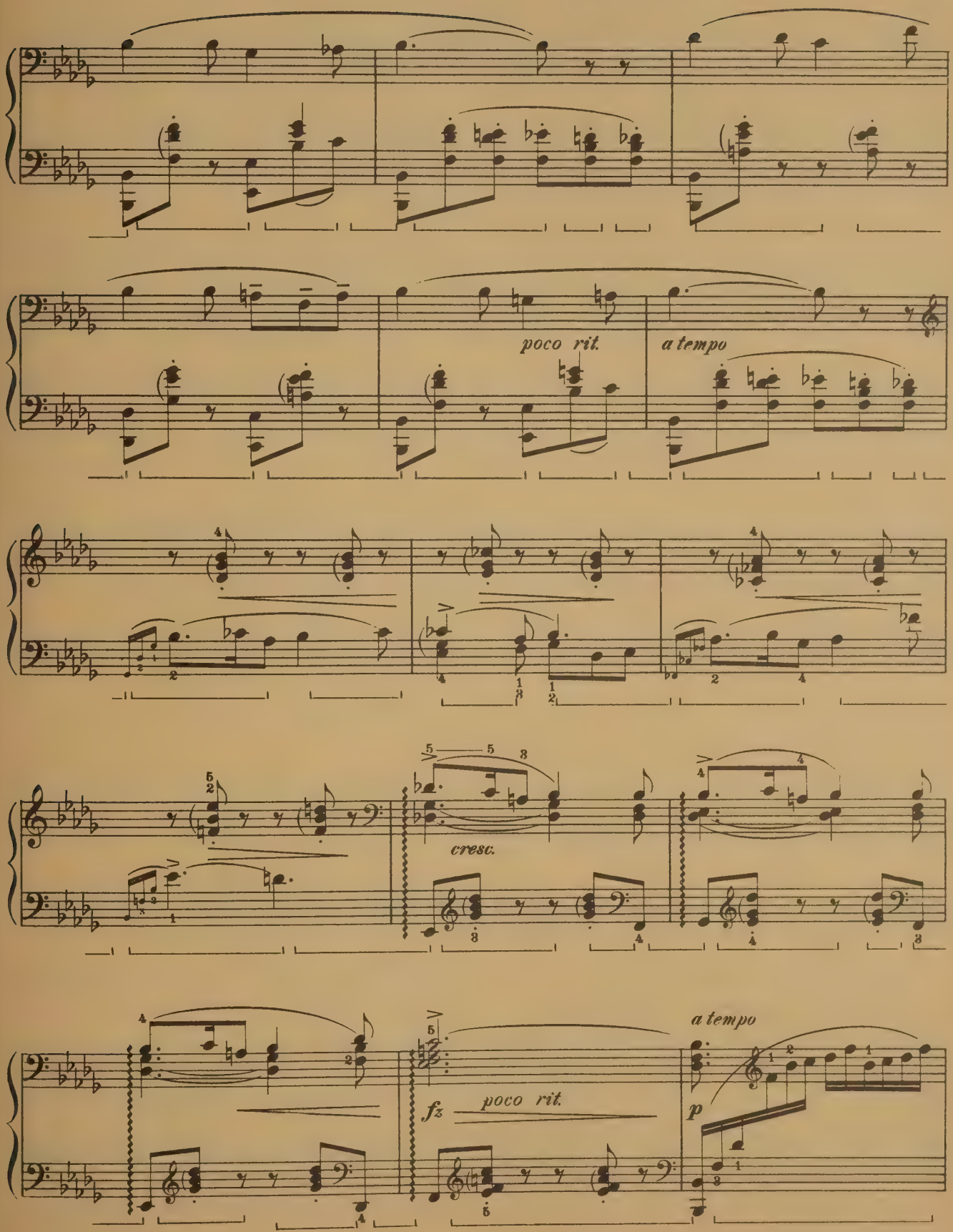
(MUTTERSCHMERZ)

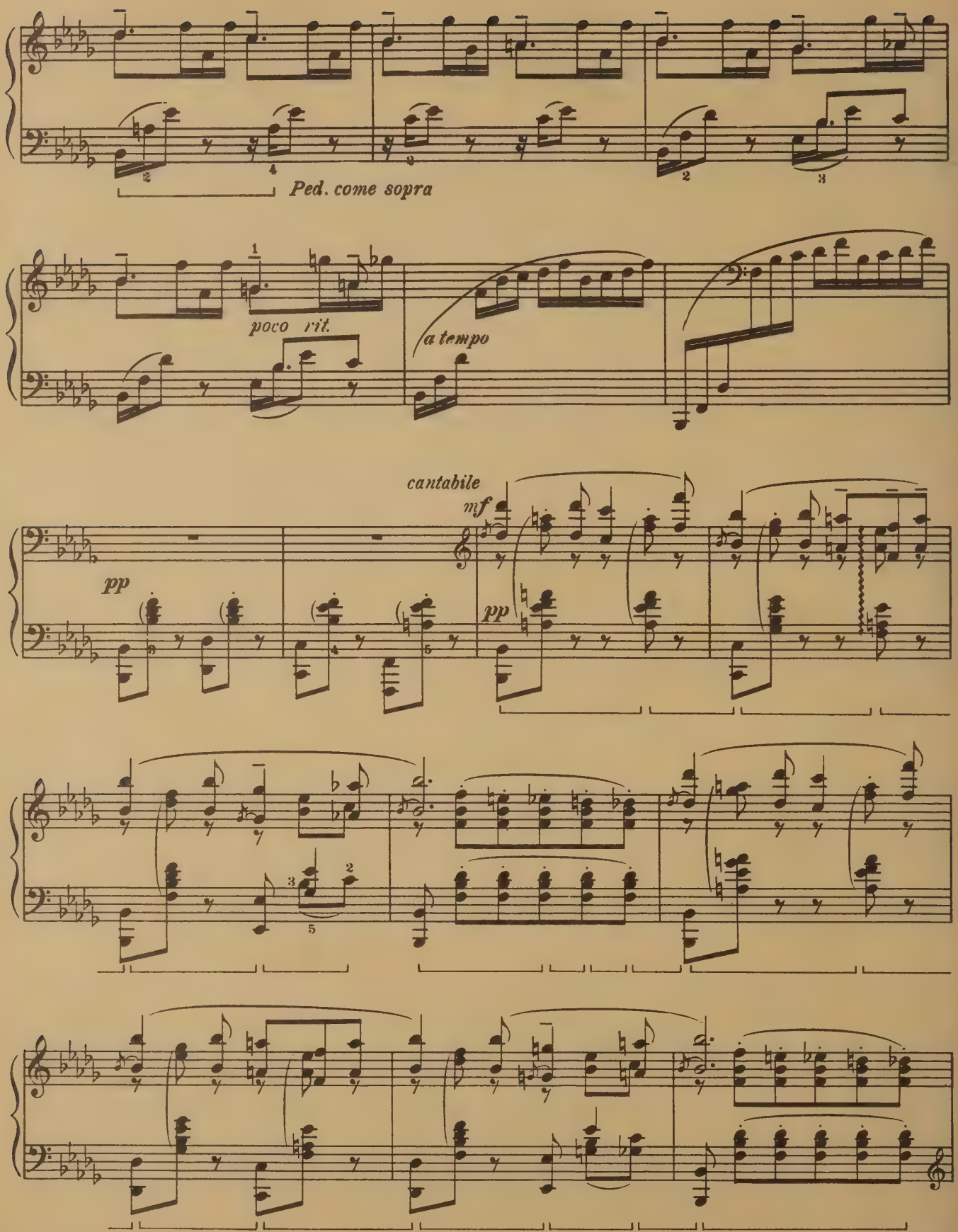
Edited by Bertha Feiring Tapper

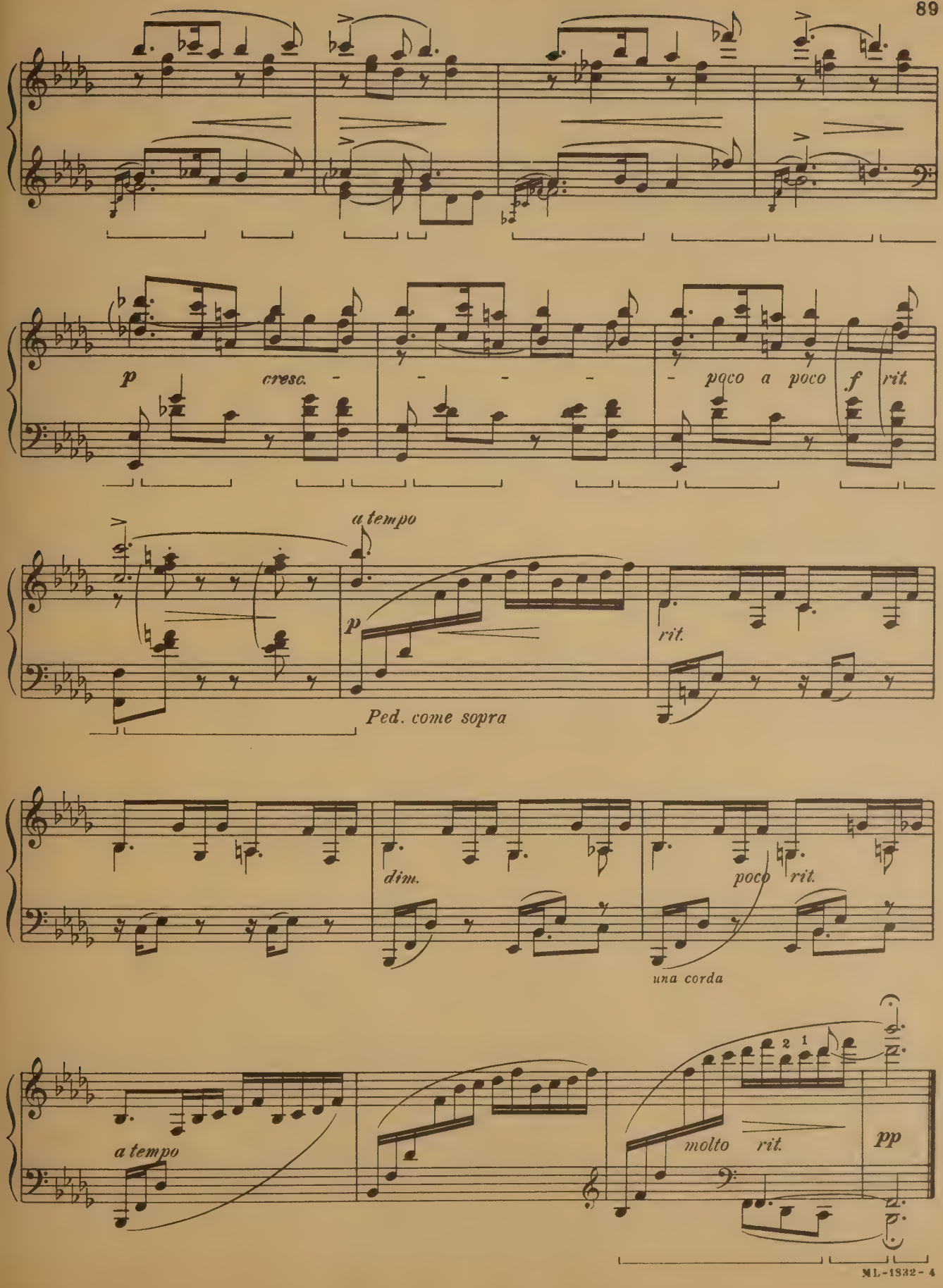
EDVARD GRIEG, Op. 52, № 1
Transcribed from the Song by the Composer



Copyright MCMX by Oliver Ditson Company


poco rit.
a tempo
cresc.
fz
poco rit.
a tempo
p

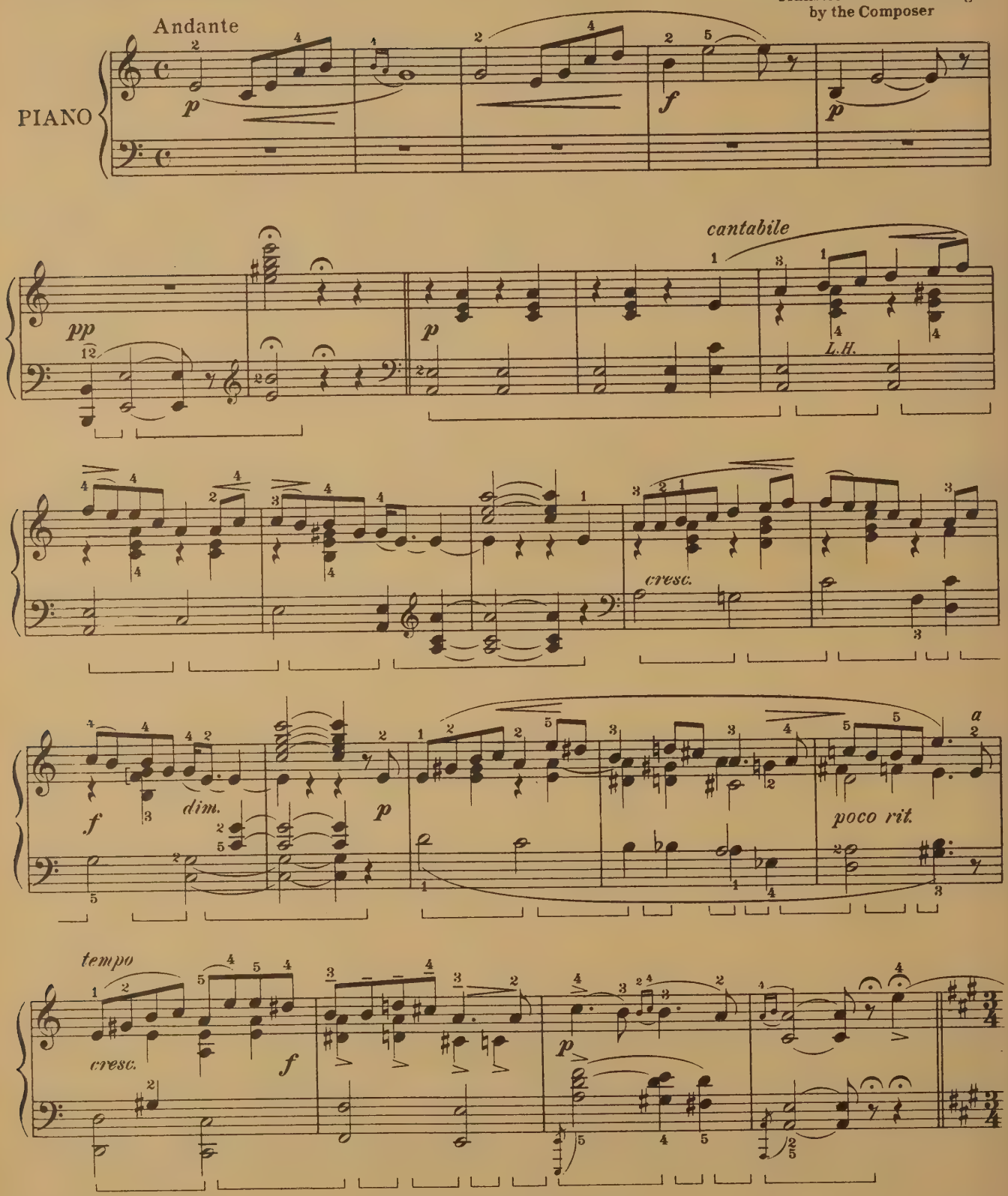

Ped. come sopra
poco rit.
a tempo
cantabile
mf
pp
pp


p
cresc.
poco a poco
f
rit.
a tempo
p
rit.
Ped. come sopra
dim.
poco
rit.
una corda
a tempo
molto
rit.
pp

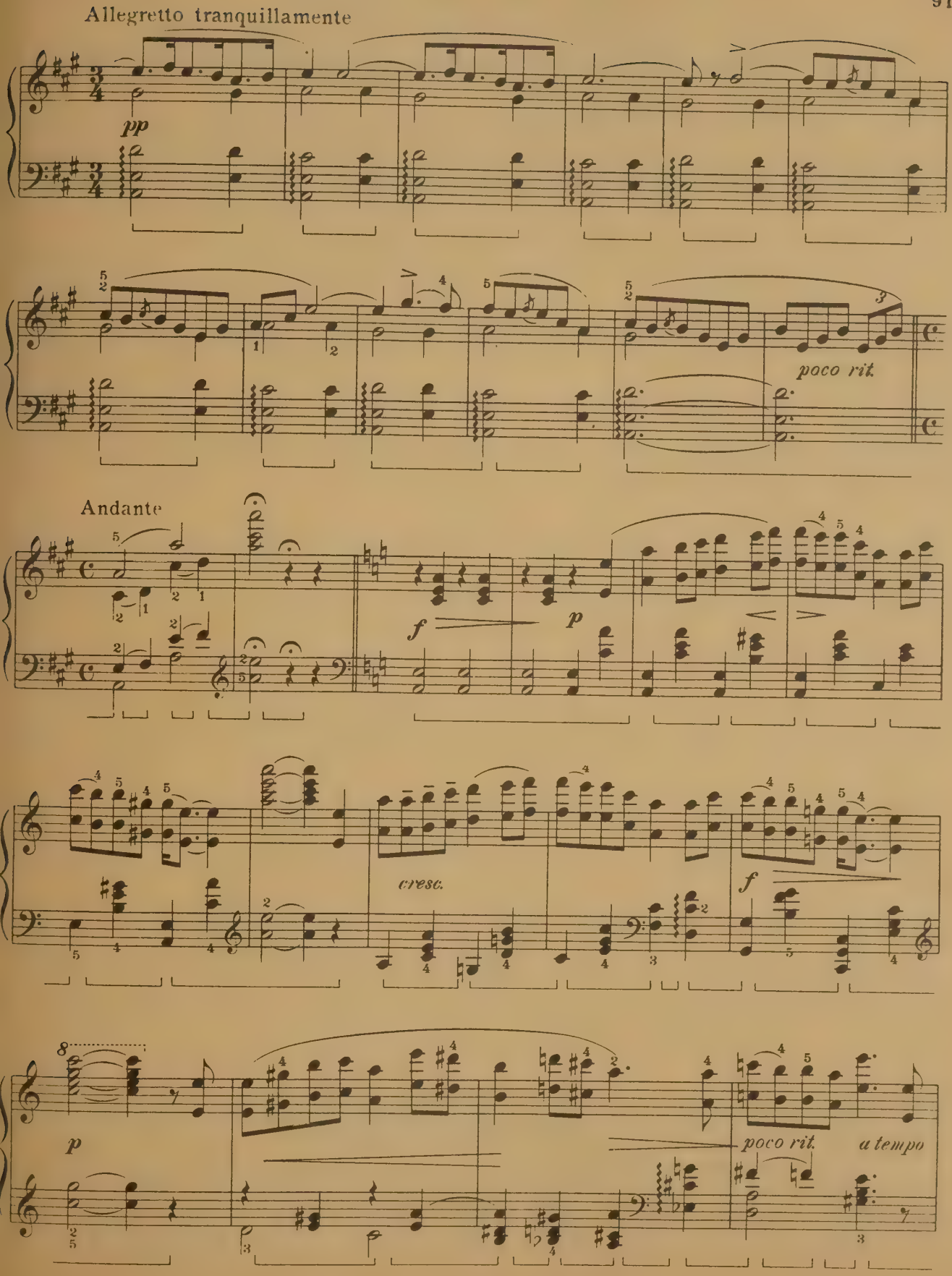
SOLVEJG'S SONG
(SOLVEJG'S LIED)

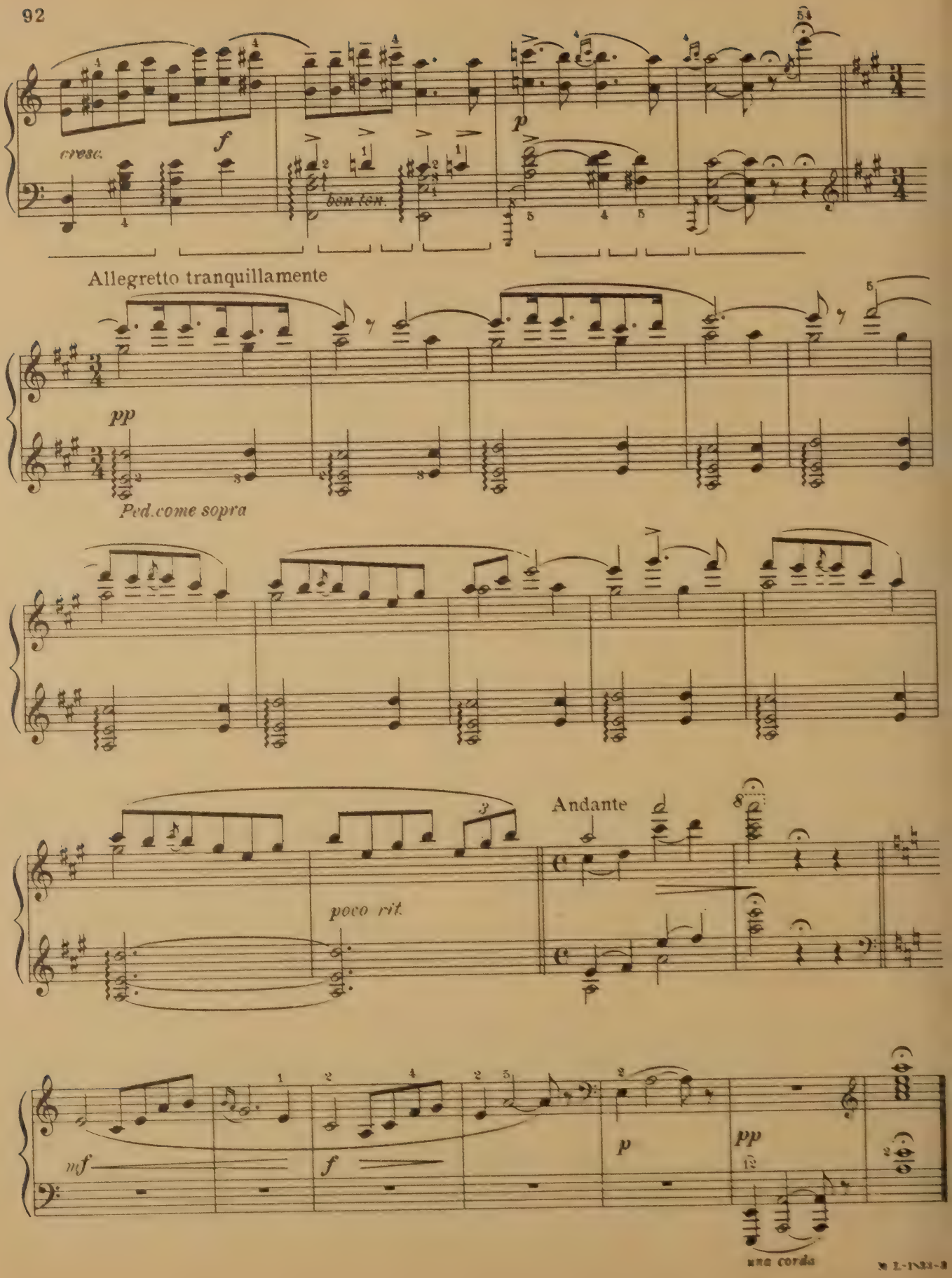
Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op.52,№4
Transcribed from the Song
by the Composer



Copyright MCMX by Oliver Ditson Company

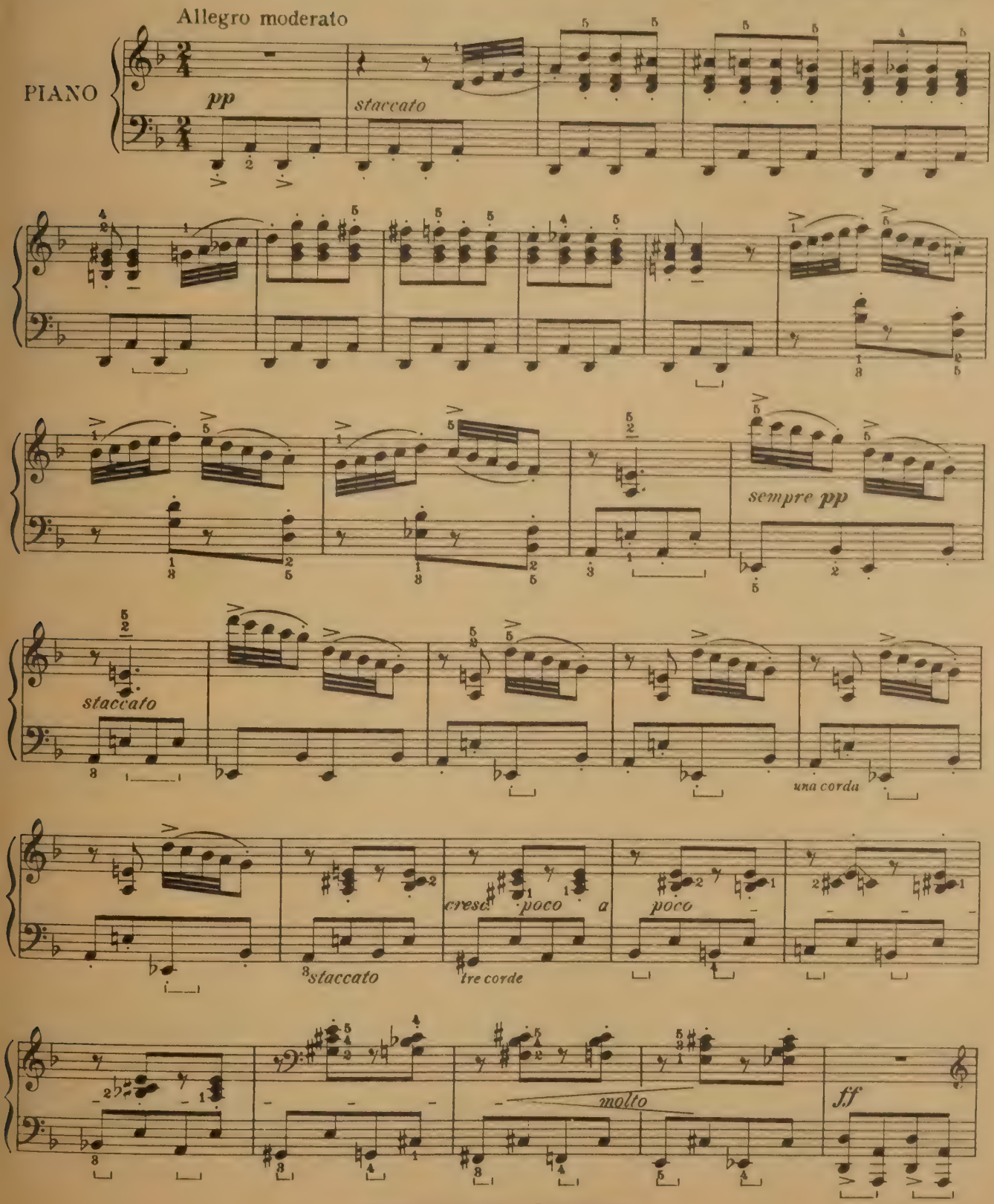

Allegretto tranquillamente
pp
poco rit.
Andante
f
p
cresc.
f
p
poco rit.
a tempo


cresc.
f
ben ten.
p
Allegretto tranquillamente
pp
Ped.come sopra
poco rit.
Andante
mf
f
p
pp
una corda

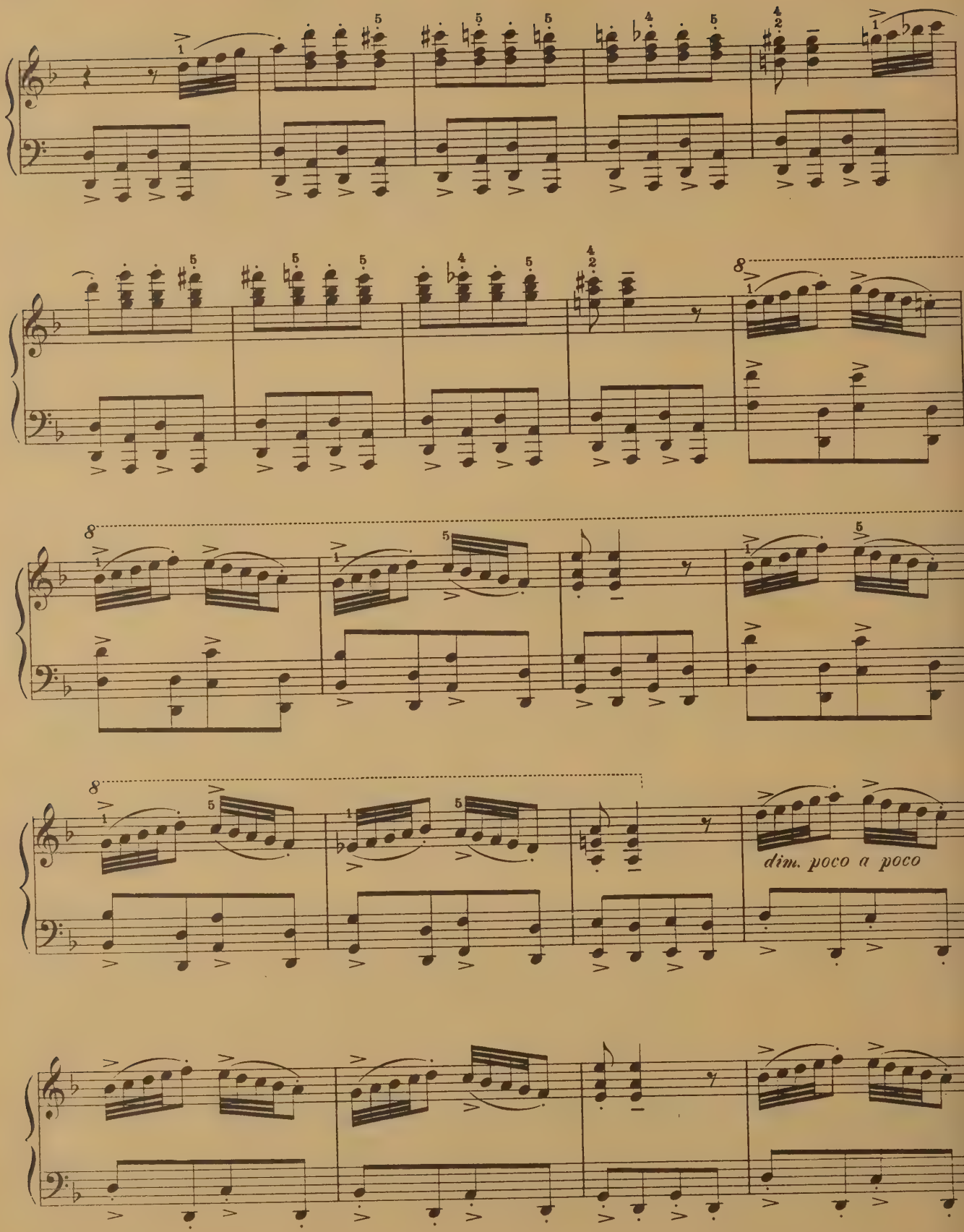
MARCH OF THE DWARFS
(ZUG DER ZWERGE)

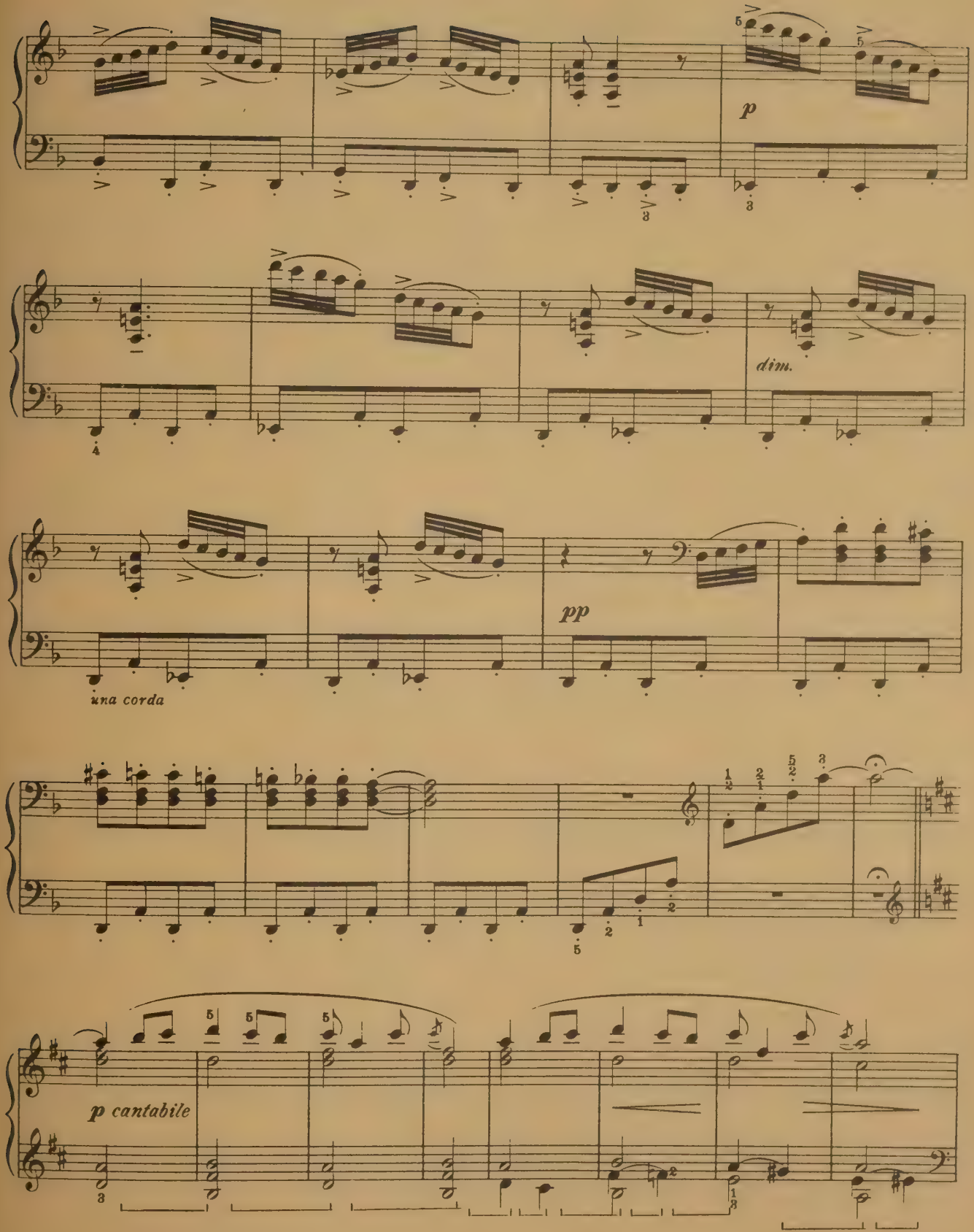
Edited by Bertha Feiring Tapper

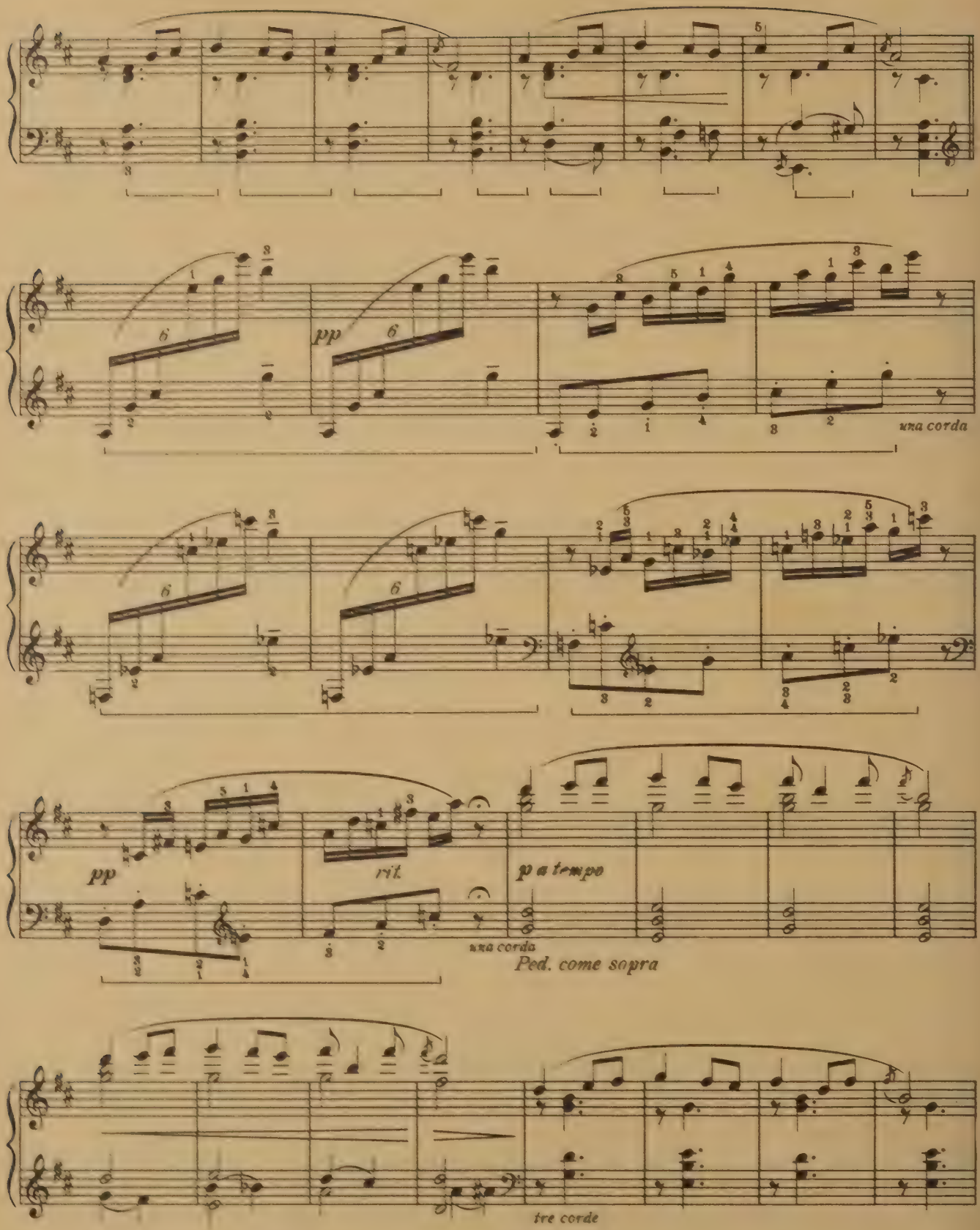
EDVARD GRIEG, Op. 54, No 3
Lyric Pieces (Lyrische Stücke) Book V

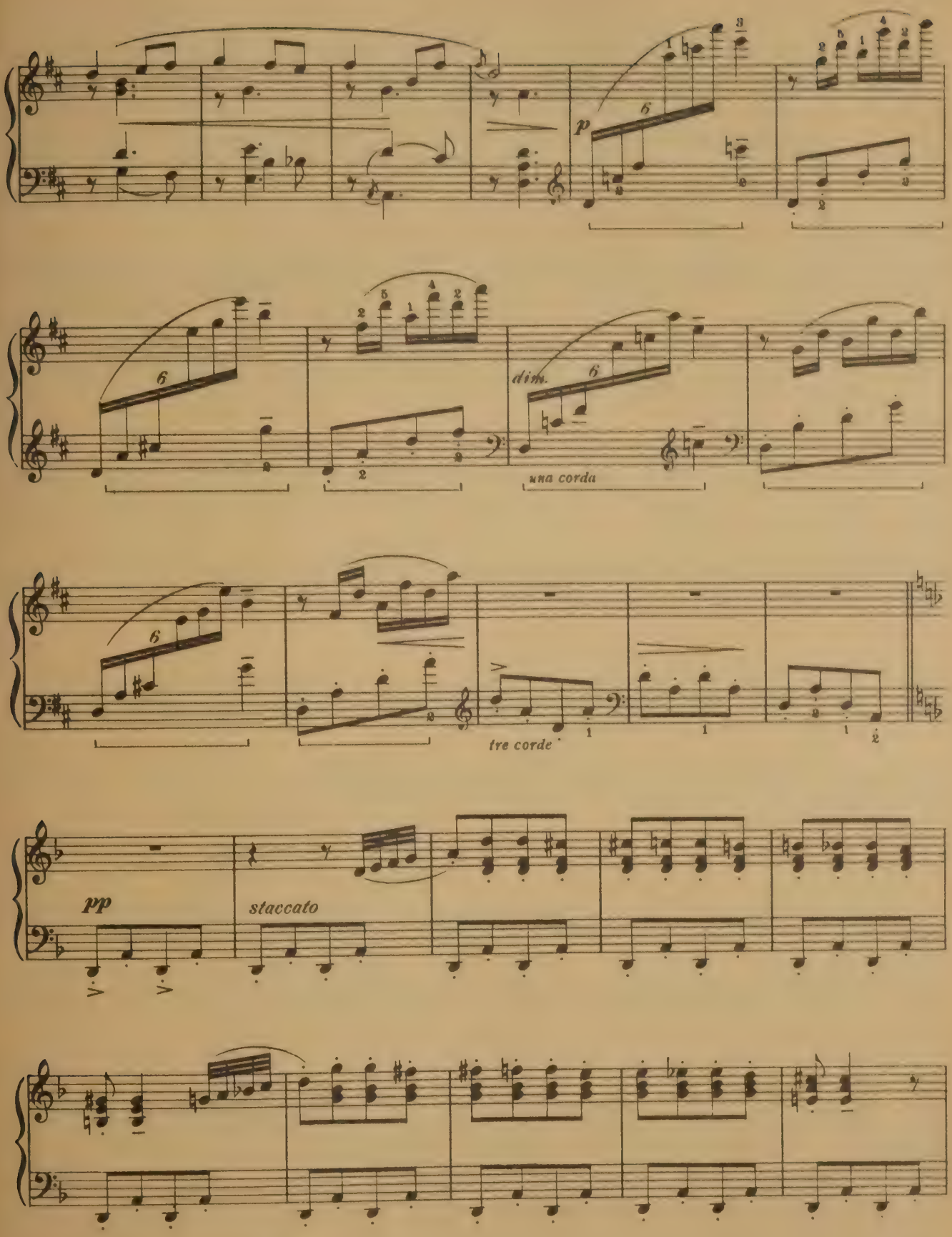


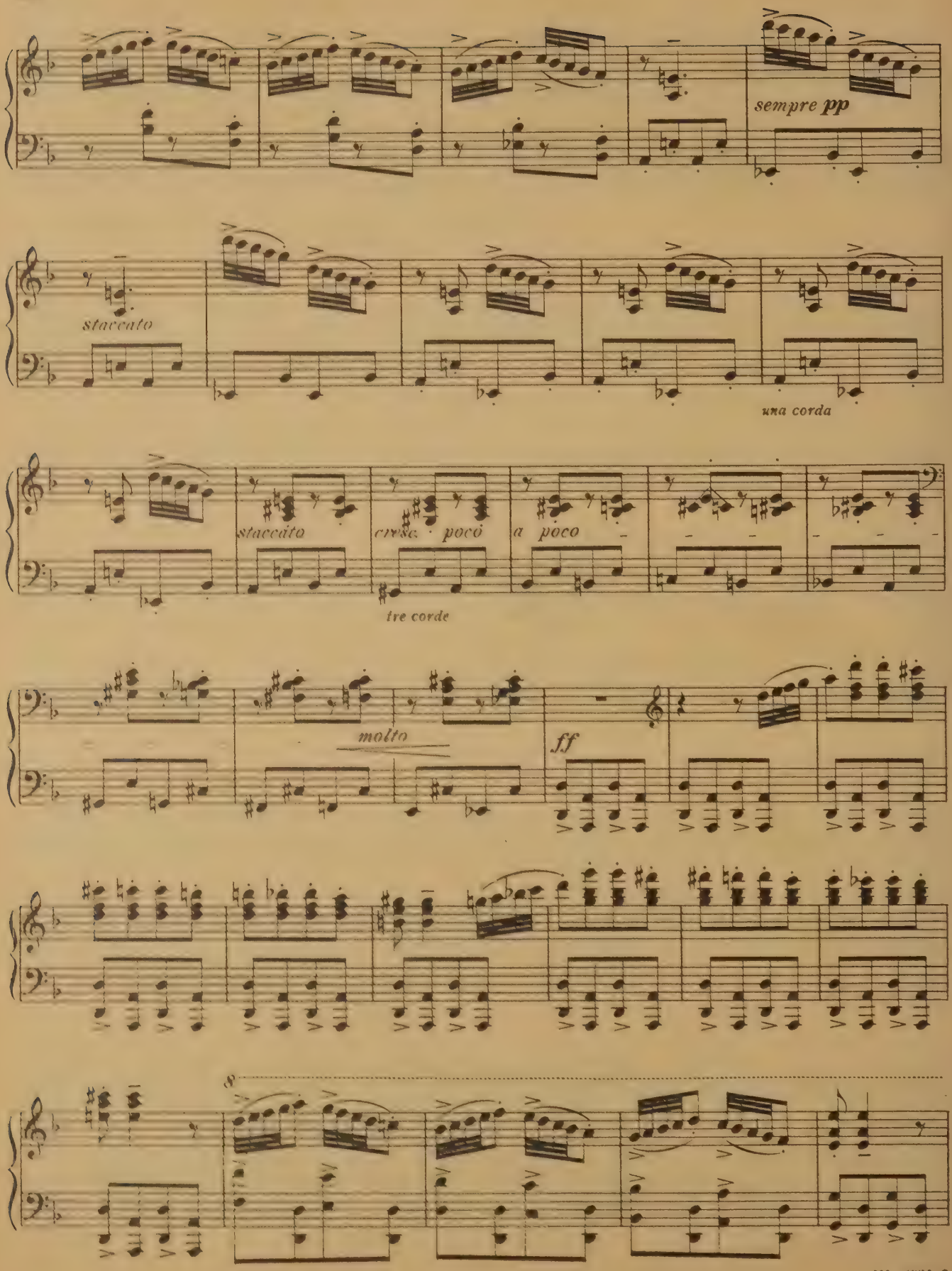
Copyright MCMX by Oliver Ditson Company

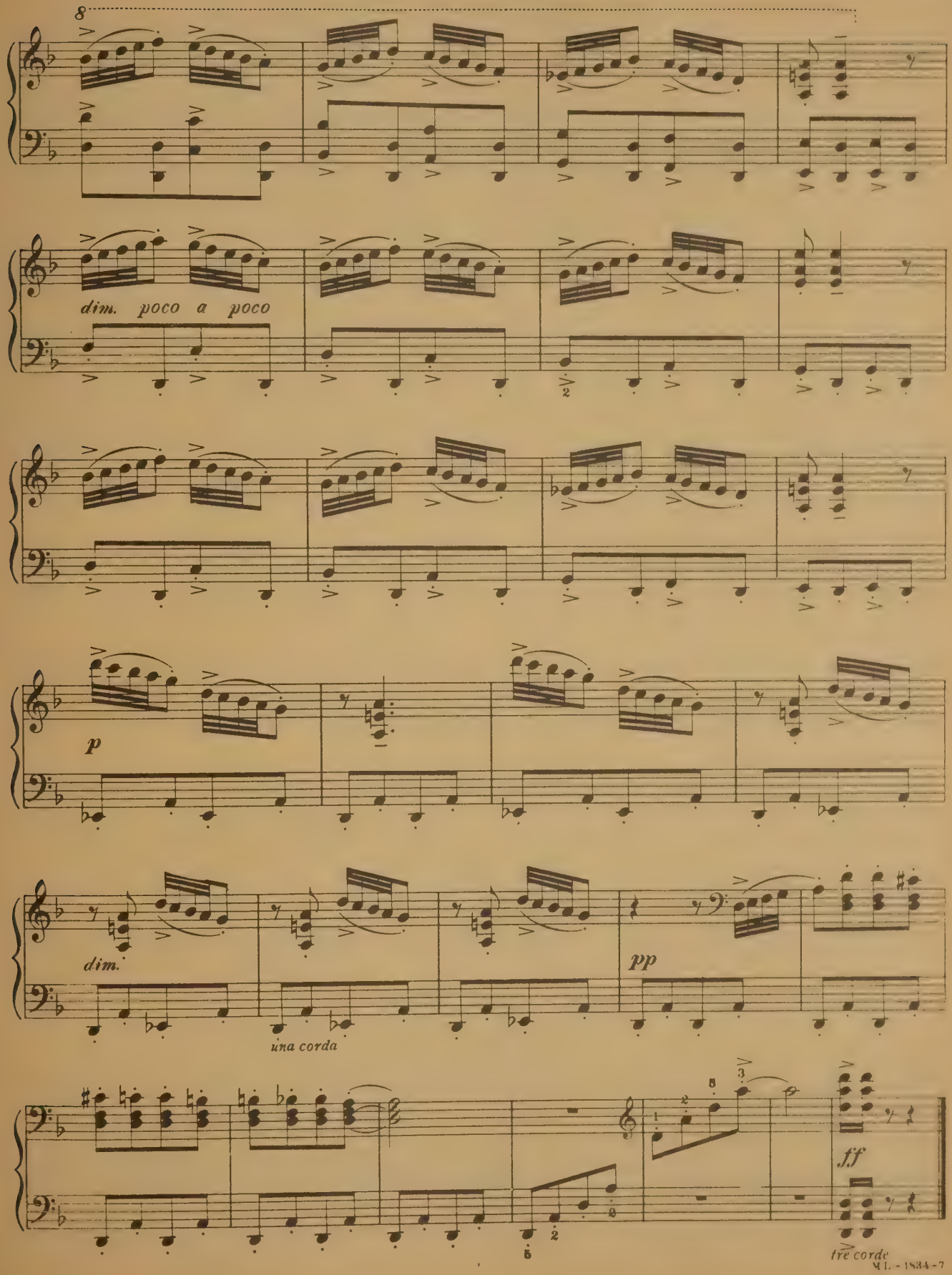

dim. poco a poco


p
dim.
pp
una corda
p cantabile


pp
una corda
pp
rit.
una corda
p a tempo
Ped. come sopra
tre corde


p
dim.
una corda
tre corde
pp
staccato

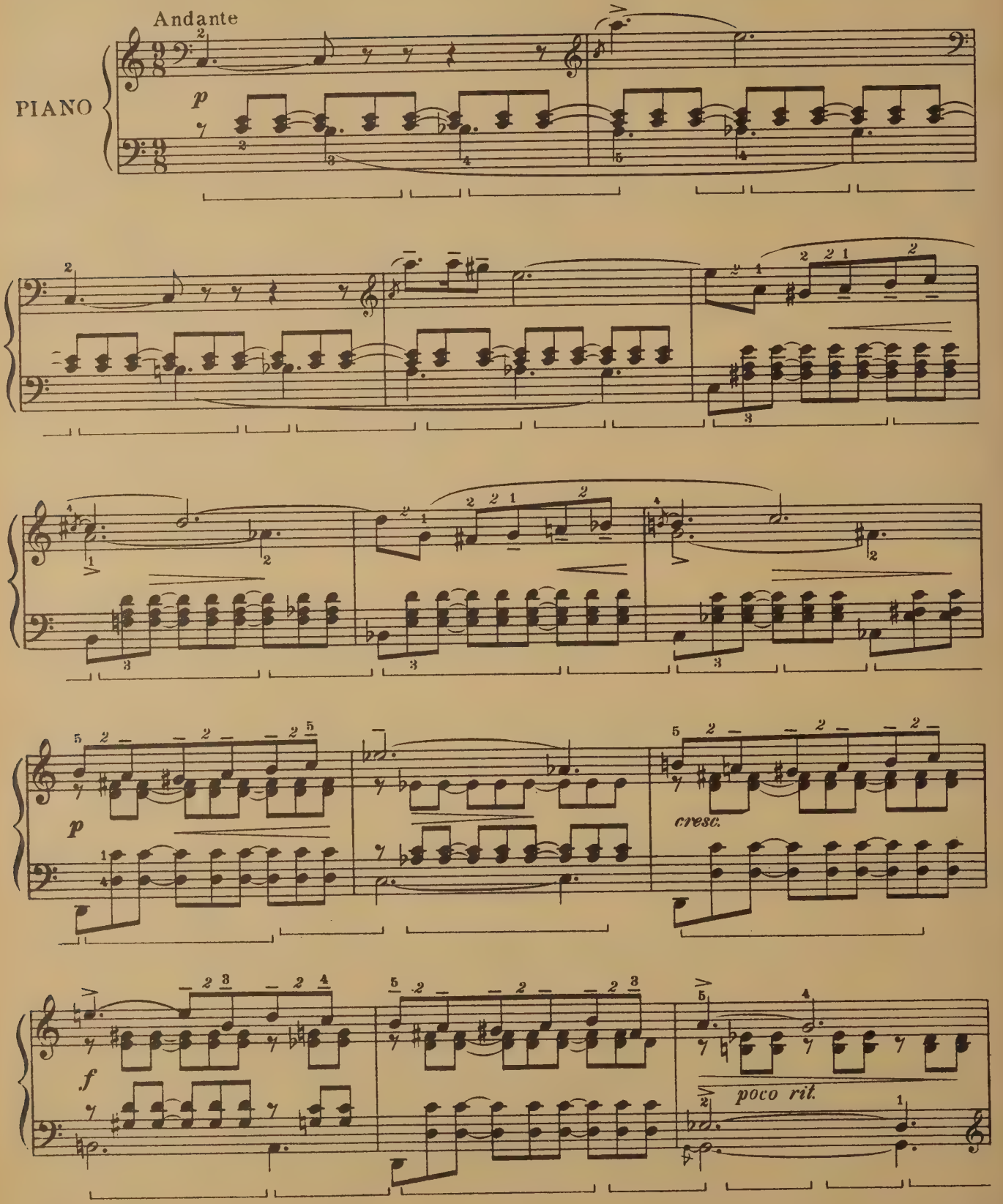

sempre pp
staccato
una corda
staccato
cresc. poco
a poco
tre corde
molto
ff
8


8
dim. poco a poco
p
dim.
una corda
pp
ff
tre corde

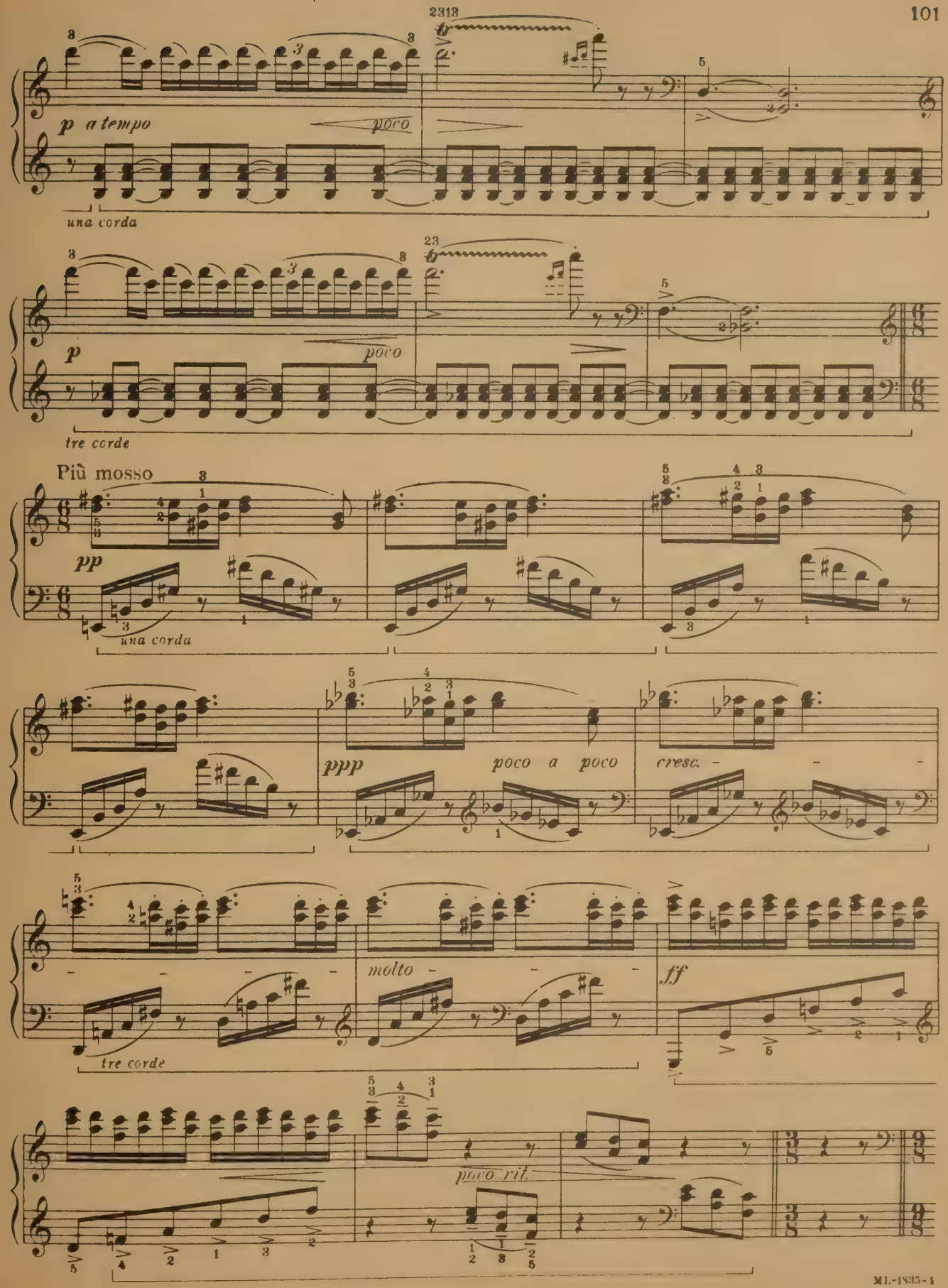
NOTTURNO

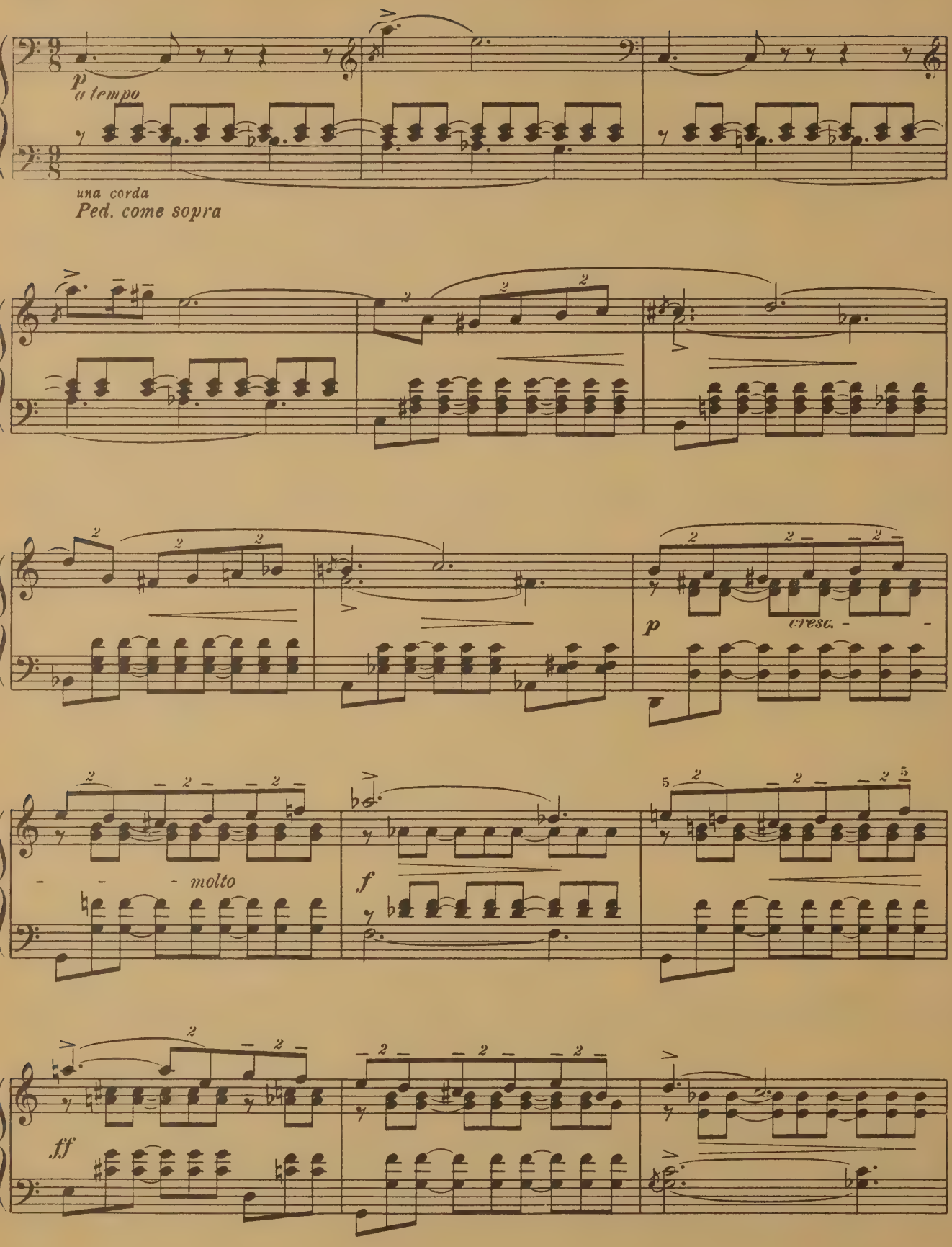
Edited by Bertha Feiring Tapper

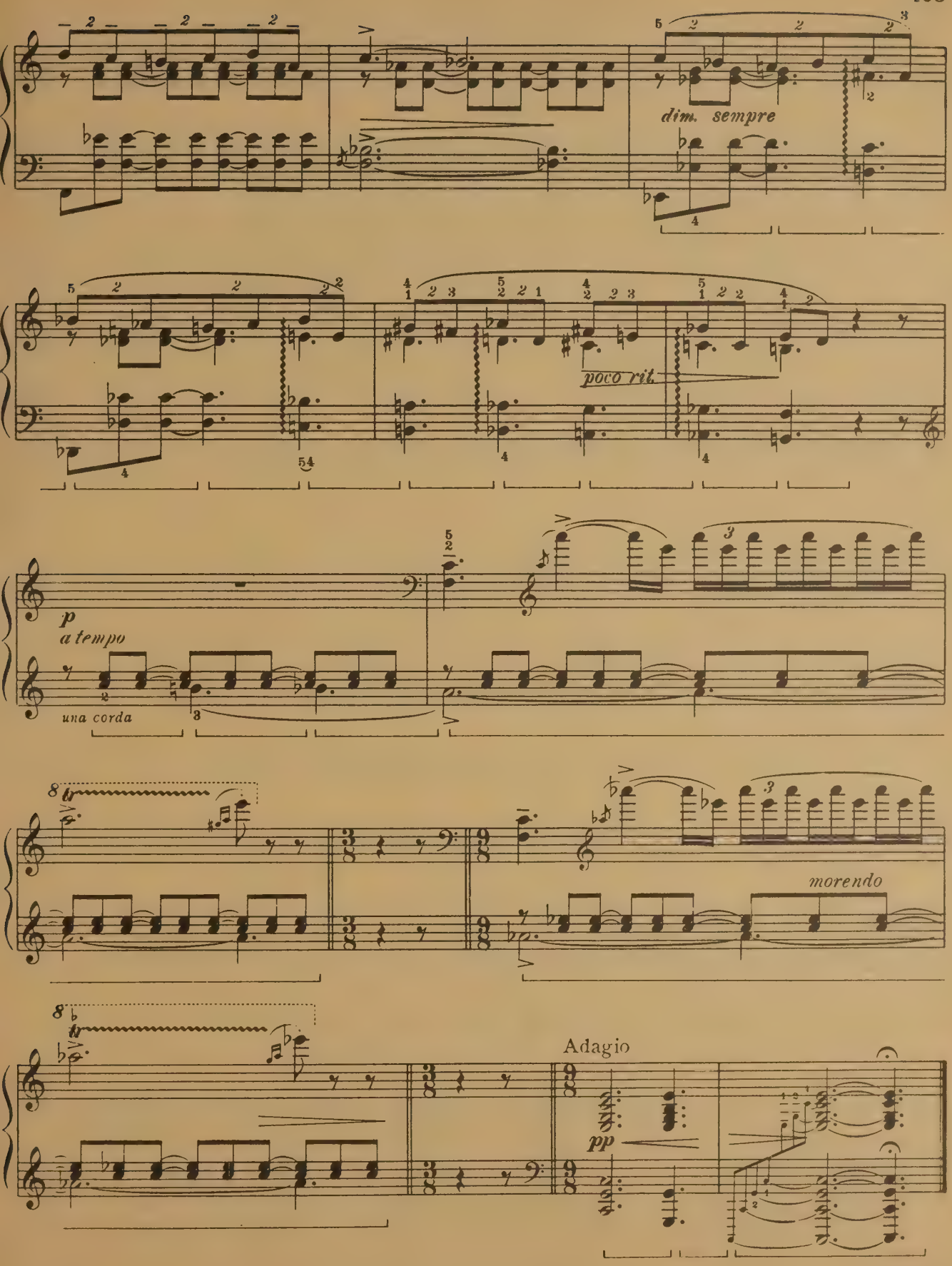
EDVARD GRIEG, Op. 54, № 4



Copyright MCMX by Oliver Ditson Company


2313
p a tempo
poco
una corda
23
p
poco
tre corde
Più mosso
pp
una corda
ppp
poco a poco
cresc.
molto
ff
tre corde
poco ril.

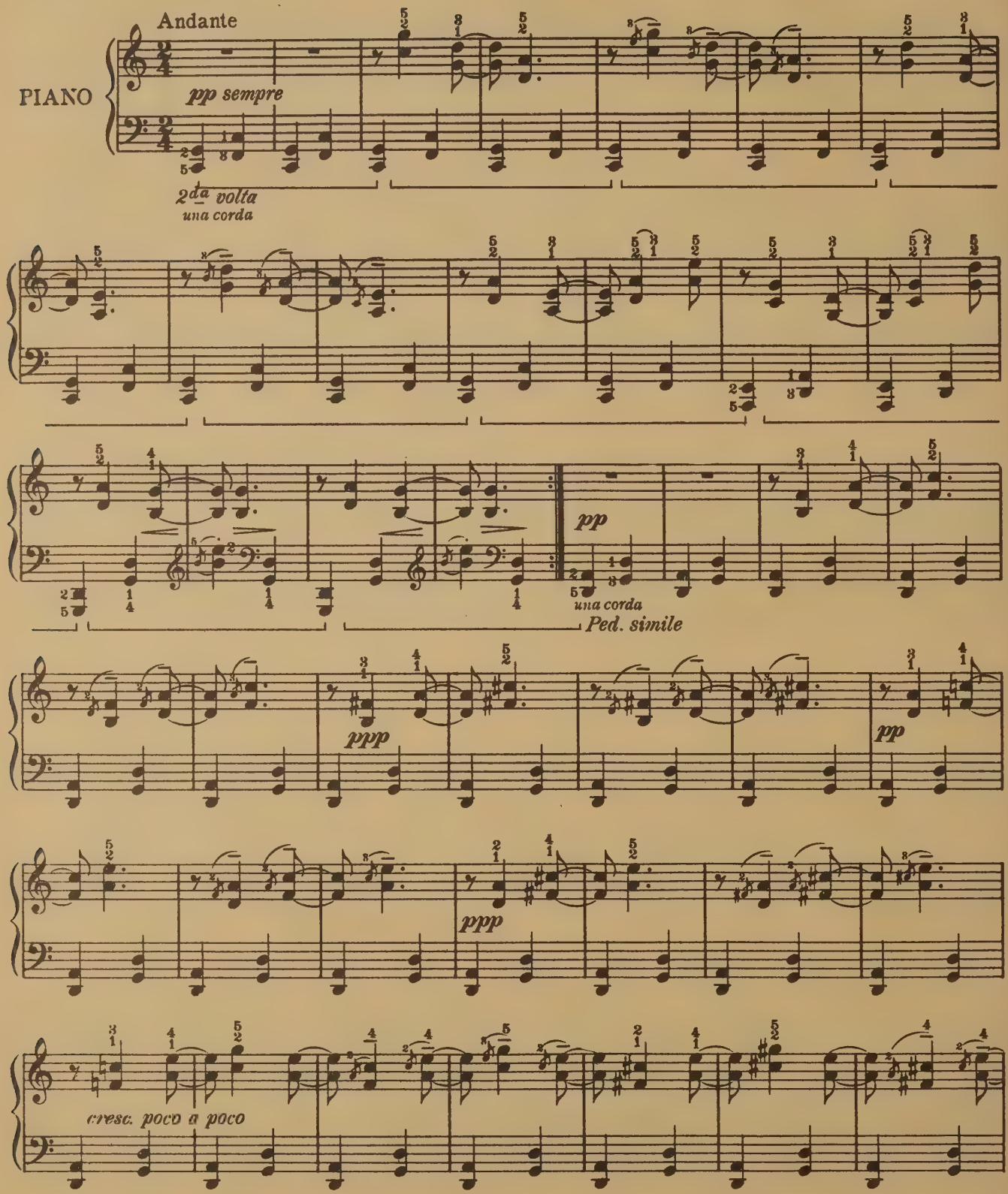

p
a tempo
una corda
Ped. come sopra
p
cresc.
molto
f
ff


dim. sempre
poco rit.
p
a tempo
una corda
morendo
Adagio
pp

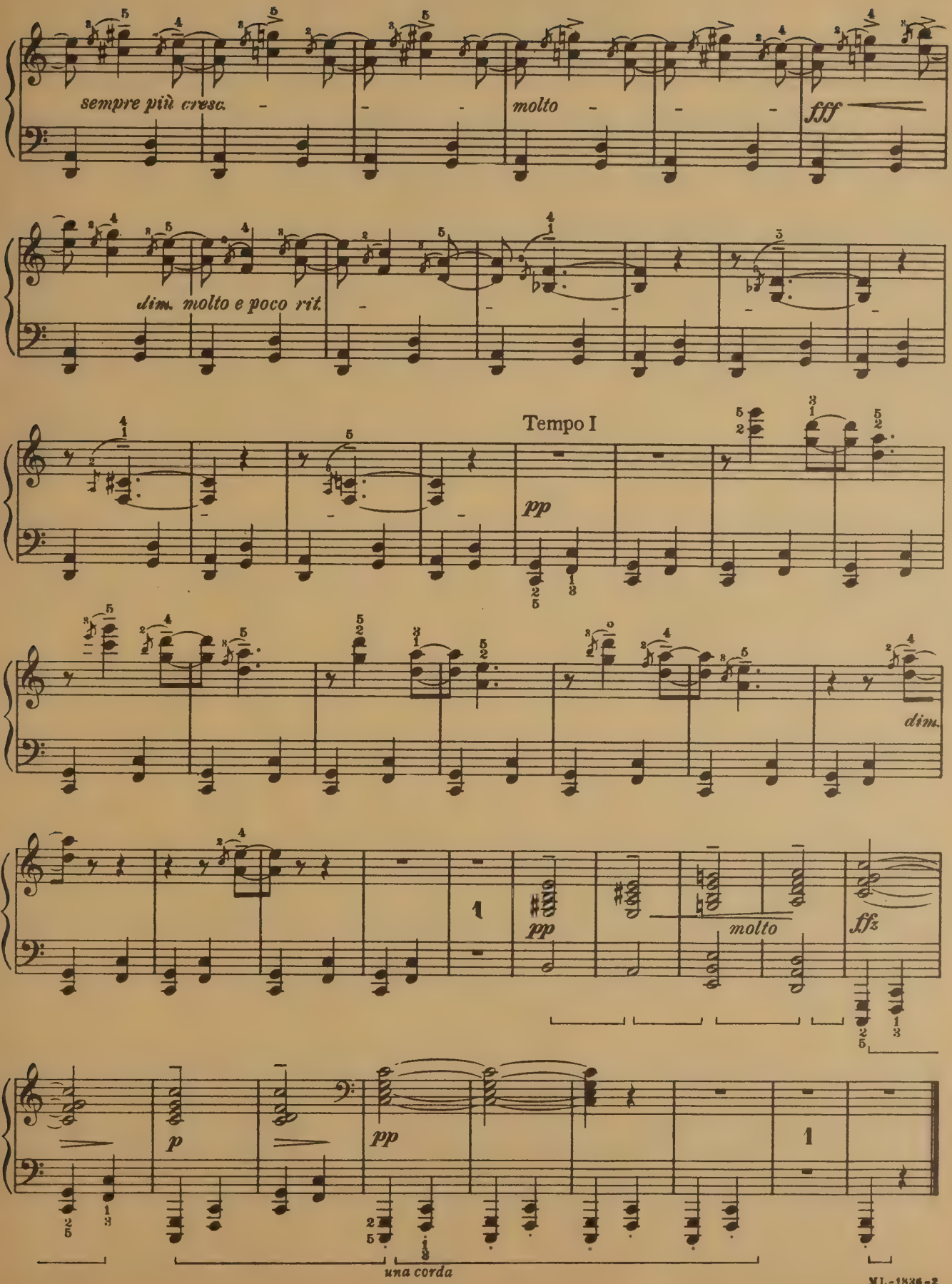
BELL RINGING
(GLOCKENGELÄUTE)

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op. 54, № 6



Copyright MCMX by Oliver Ditson Company


sempre più cresc.
molto
fff
dim. molto e poco rit.
Tempo I
pp
dim.
pp
molto
fffz
p
pp
una corda

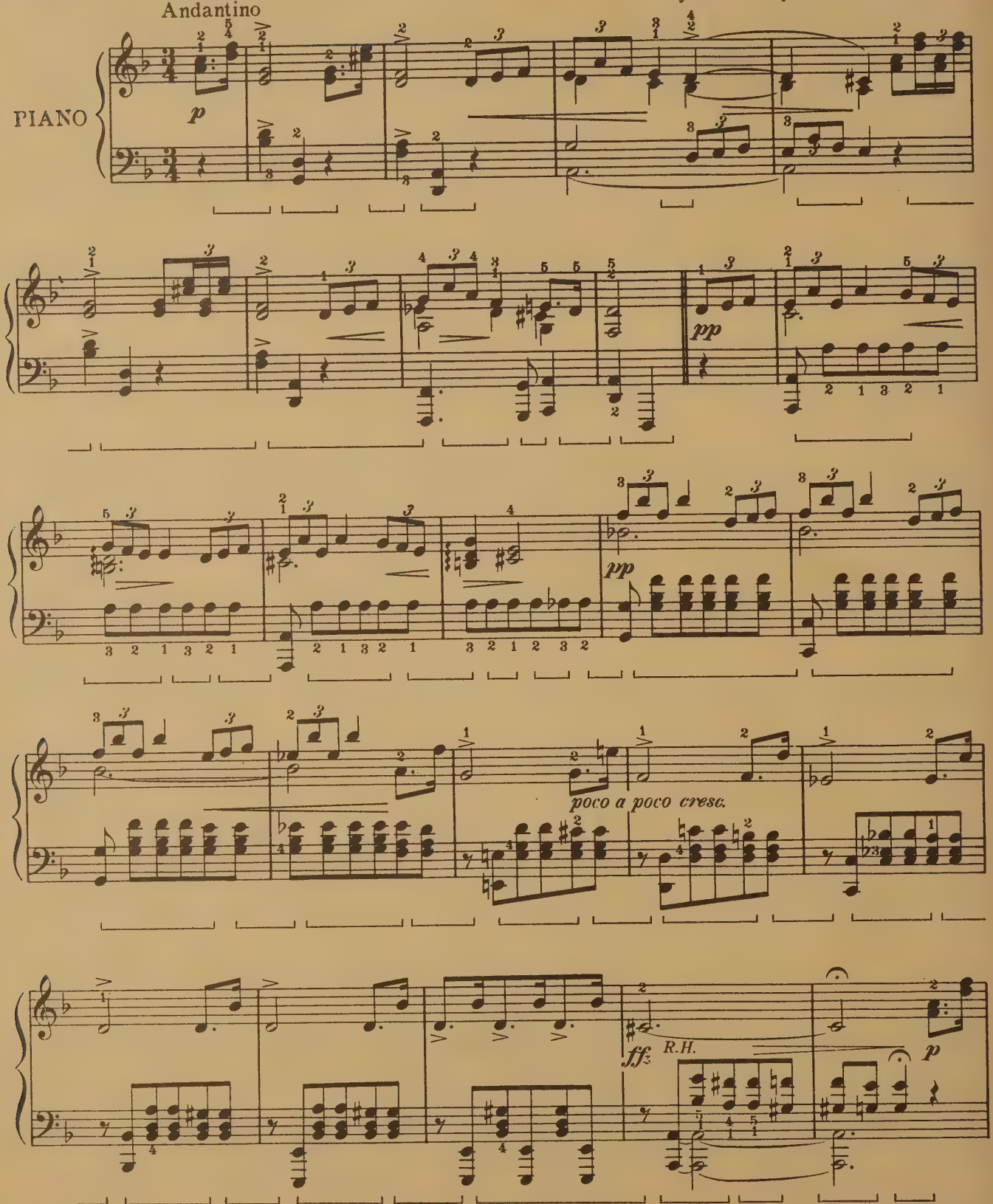
VANISHED DAYS
(ENTSCHWUNDENE TAGE)
MINUET

EDVARD GRIEG, Op. 57, №1
Lyric Pieces (Lyrische Stücke) Book VI

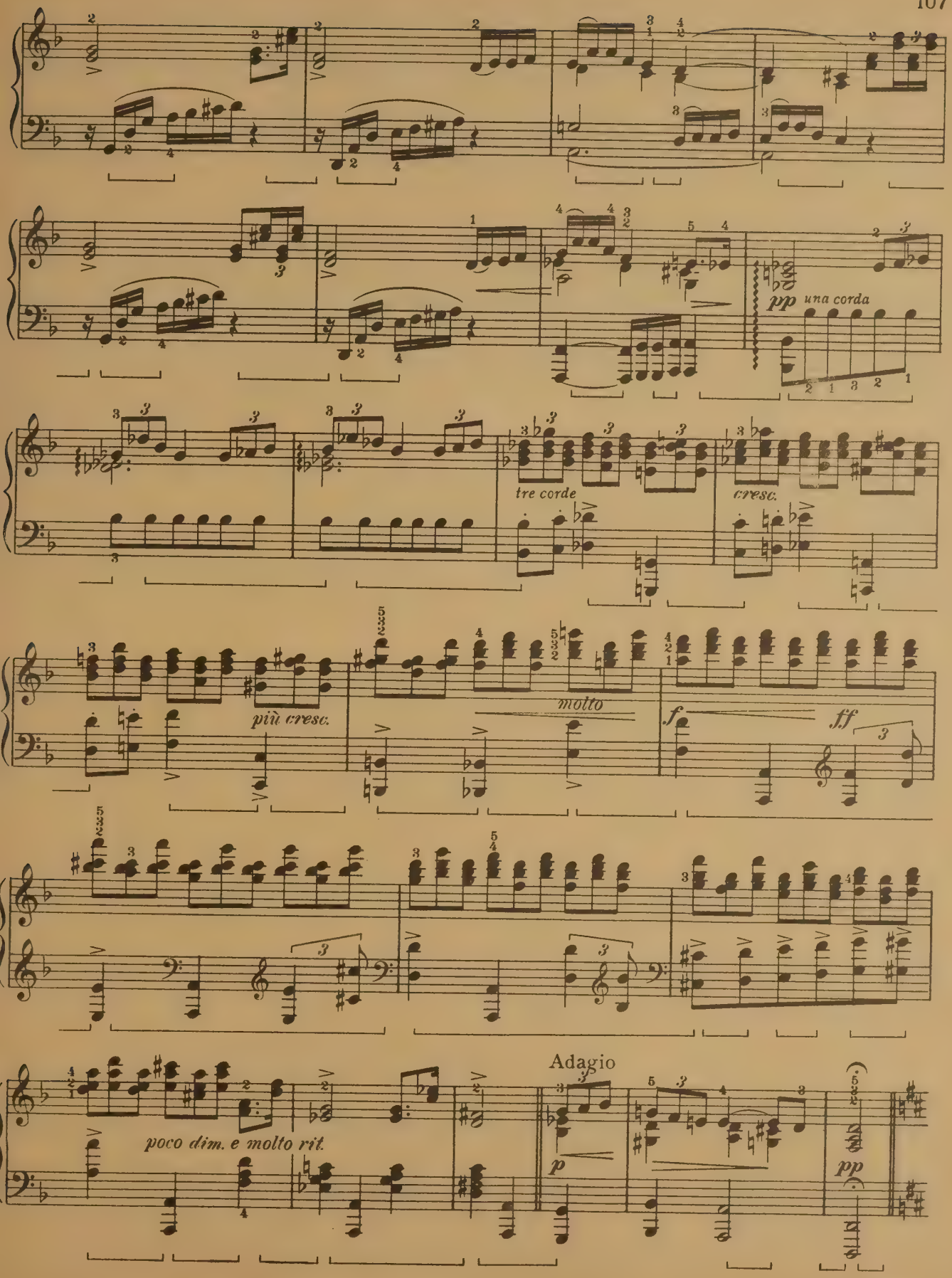
Edited by Bertha Feiring Tapper

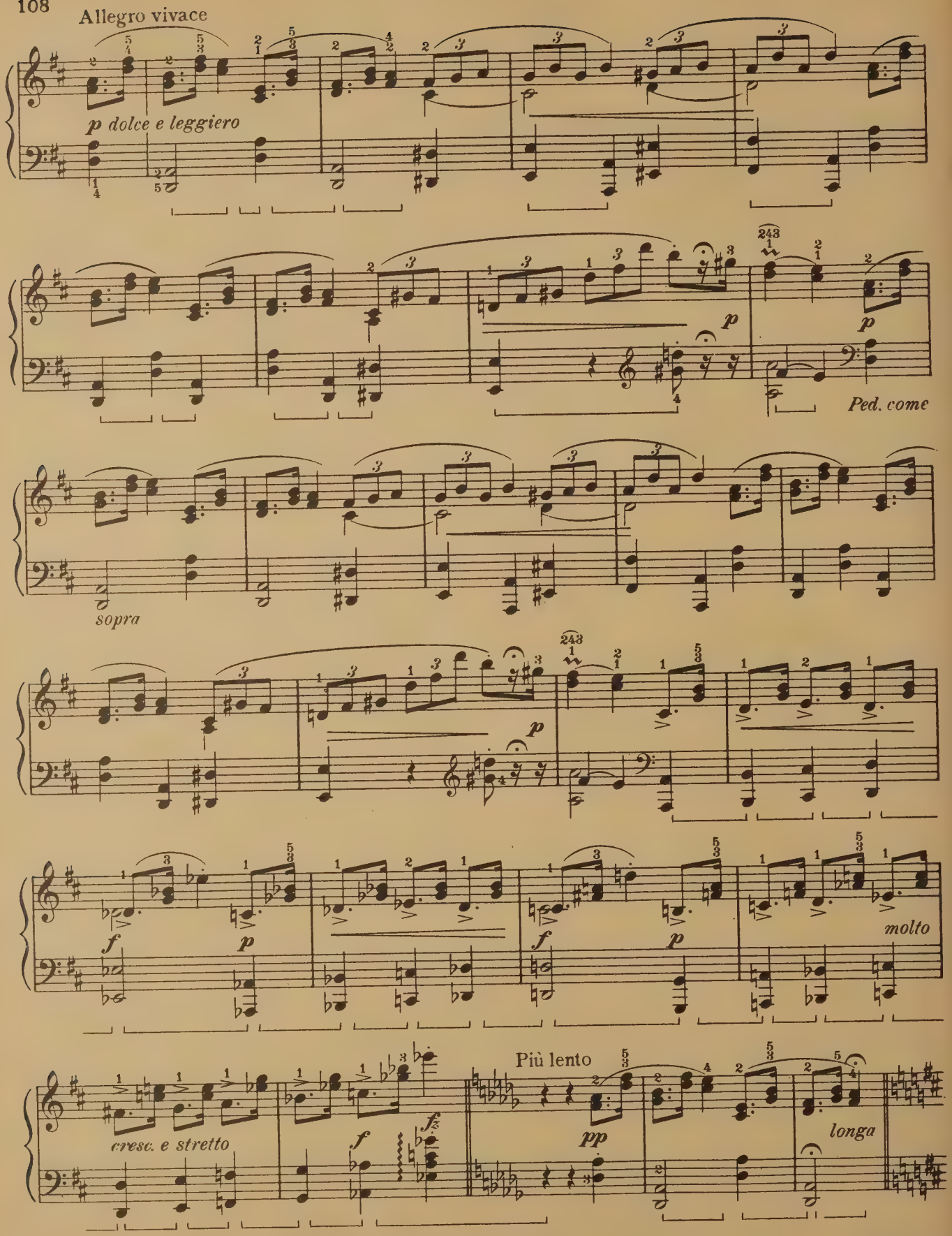
Andantino

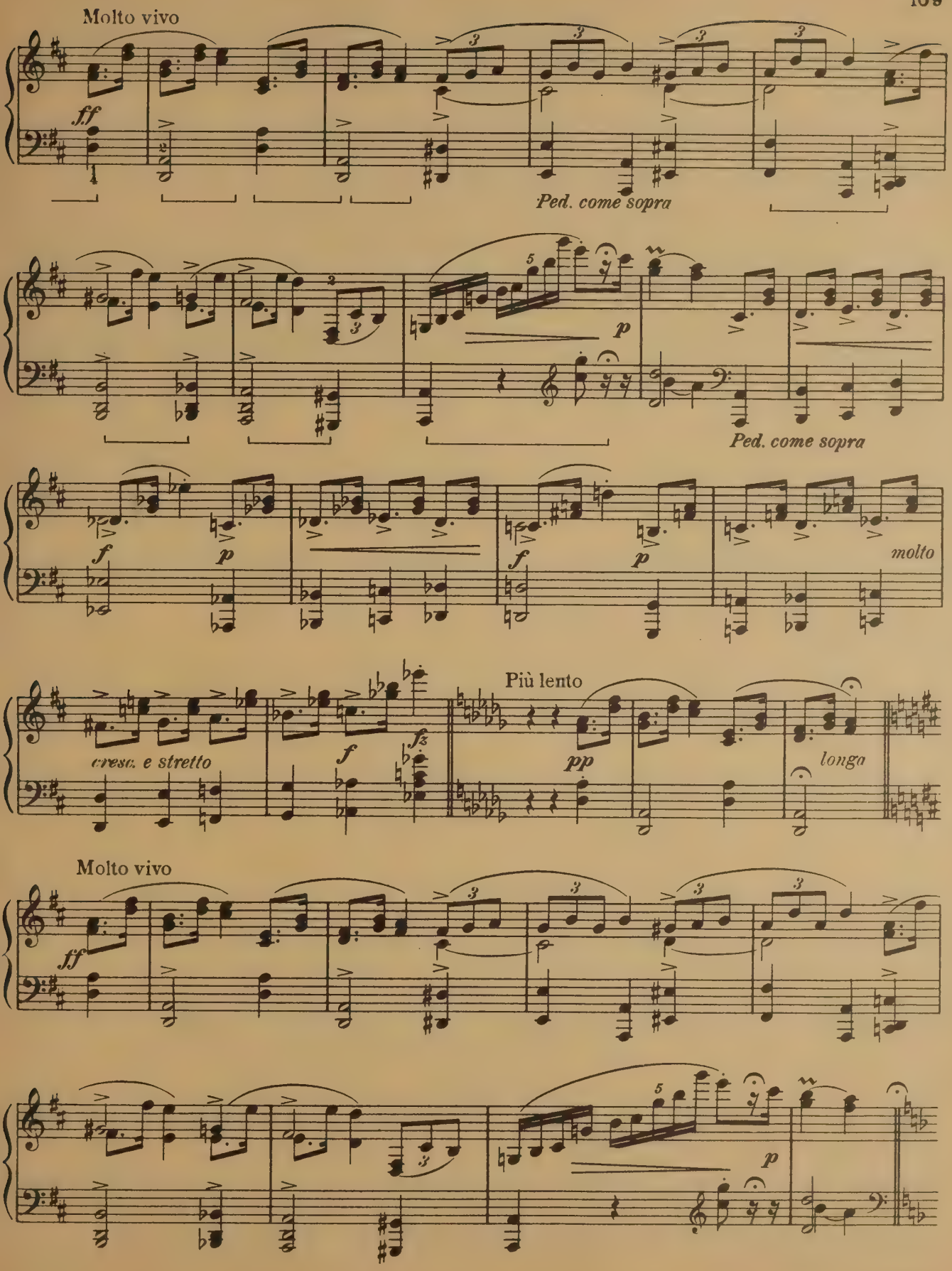
PIANO

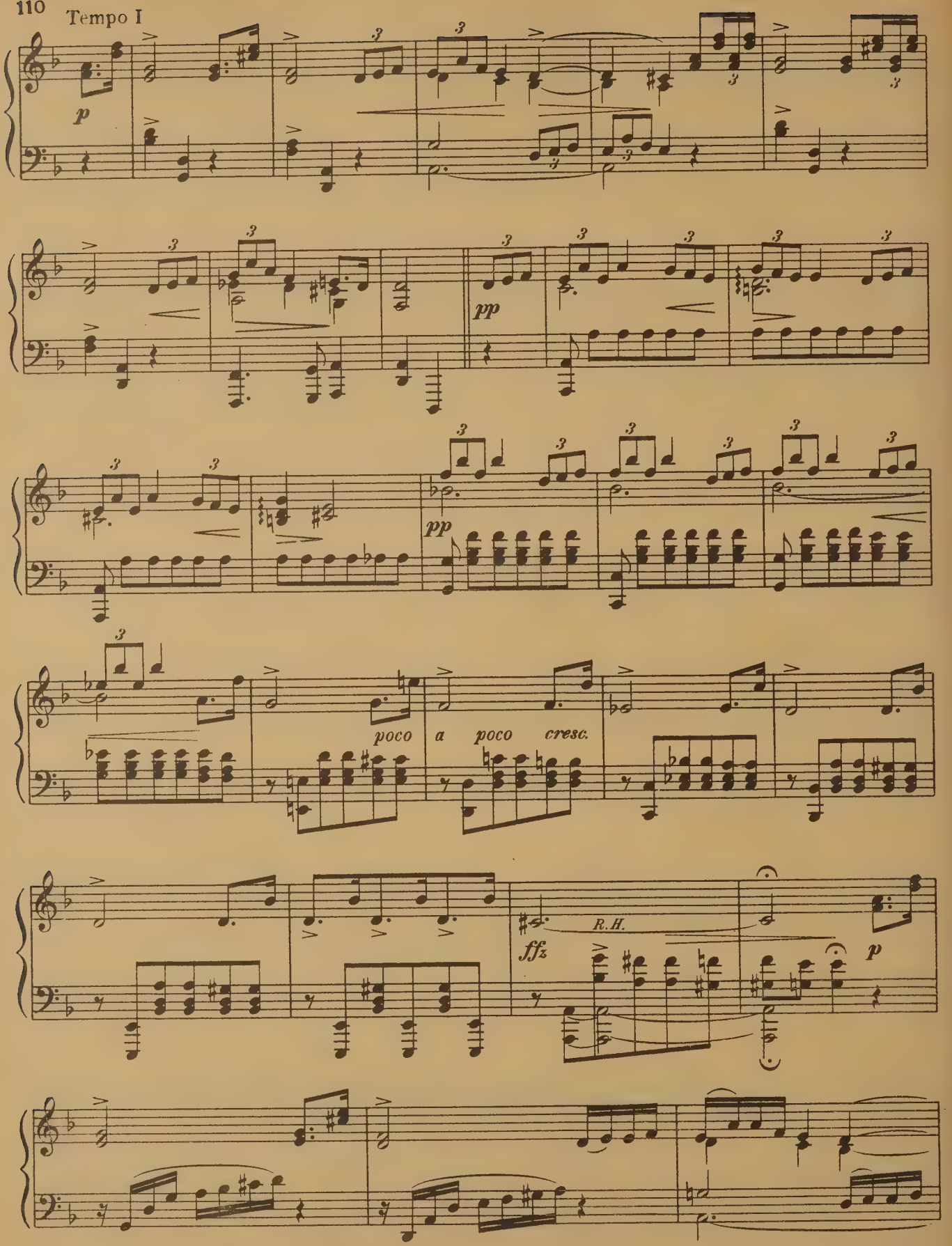


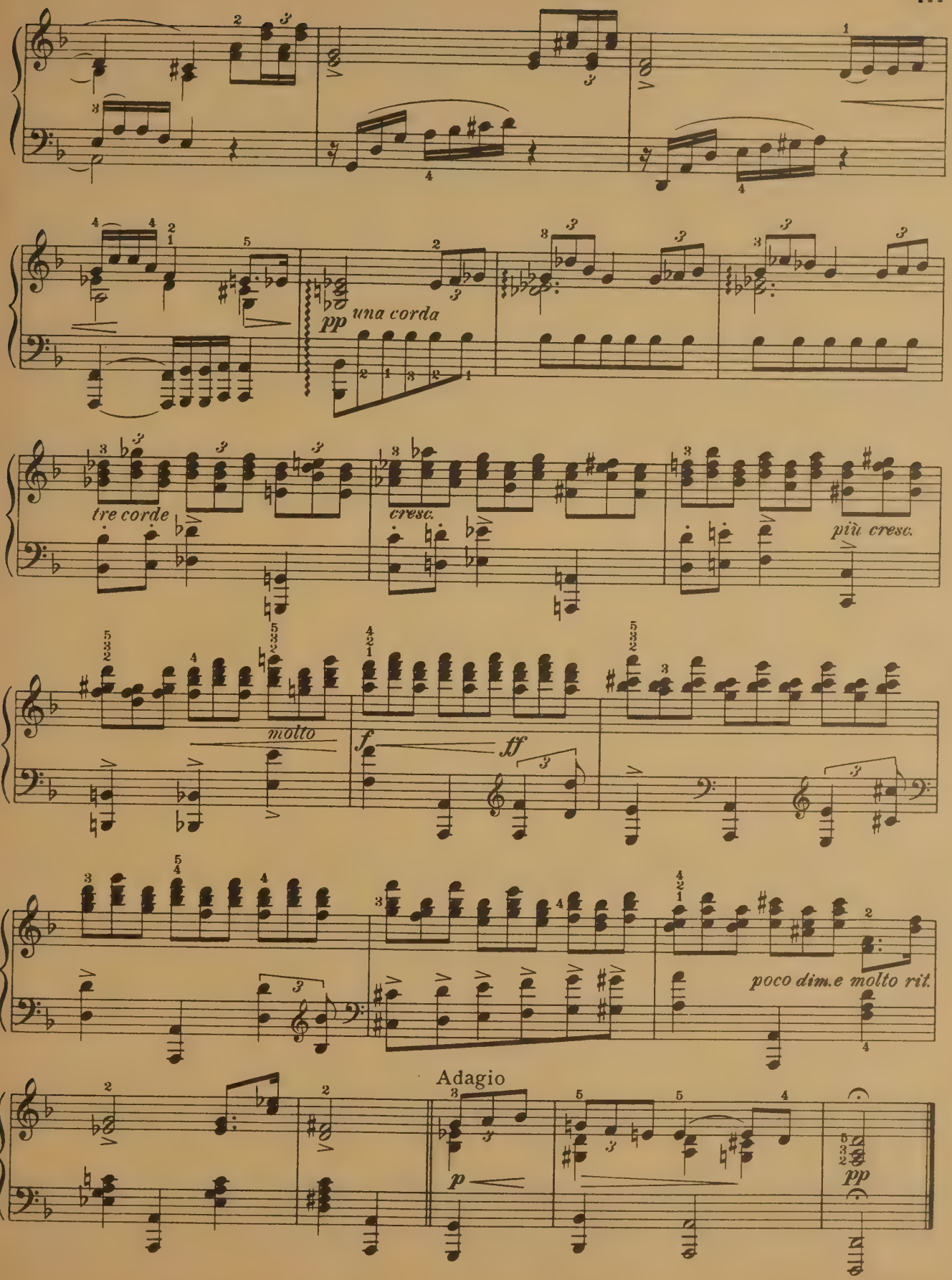
Copyright MCMX by Oliver Ditson Company


pp una corda
tre corde
cresc.
più cresc.
molto
f
ff
Adagio
poco dim. e molto rit.
p
pp


Allegro vivace
p dolce e leggiero
p
p
Ped. come
sopra
p
f
p
f
p
molto
cresc. e stretto
f
fz
Più lento
pp
longa


Molto vivo
ff
Ped. come sopra
p
Ped. come sopra
f
p
f
p
molto
cresc. e stretto
f
fz
Più lento
pp
longa
Molto vivo
ff
p

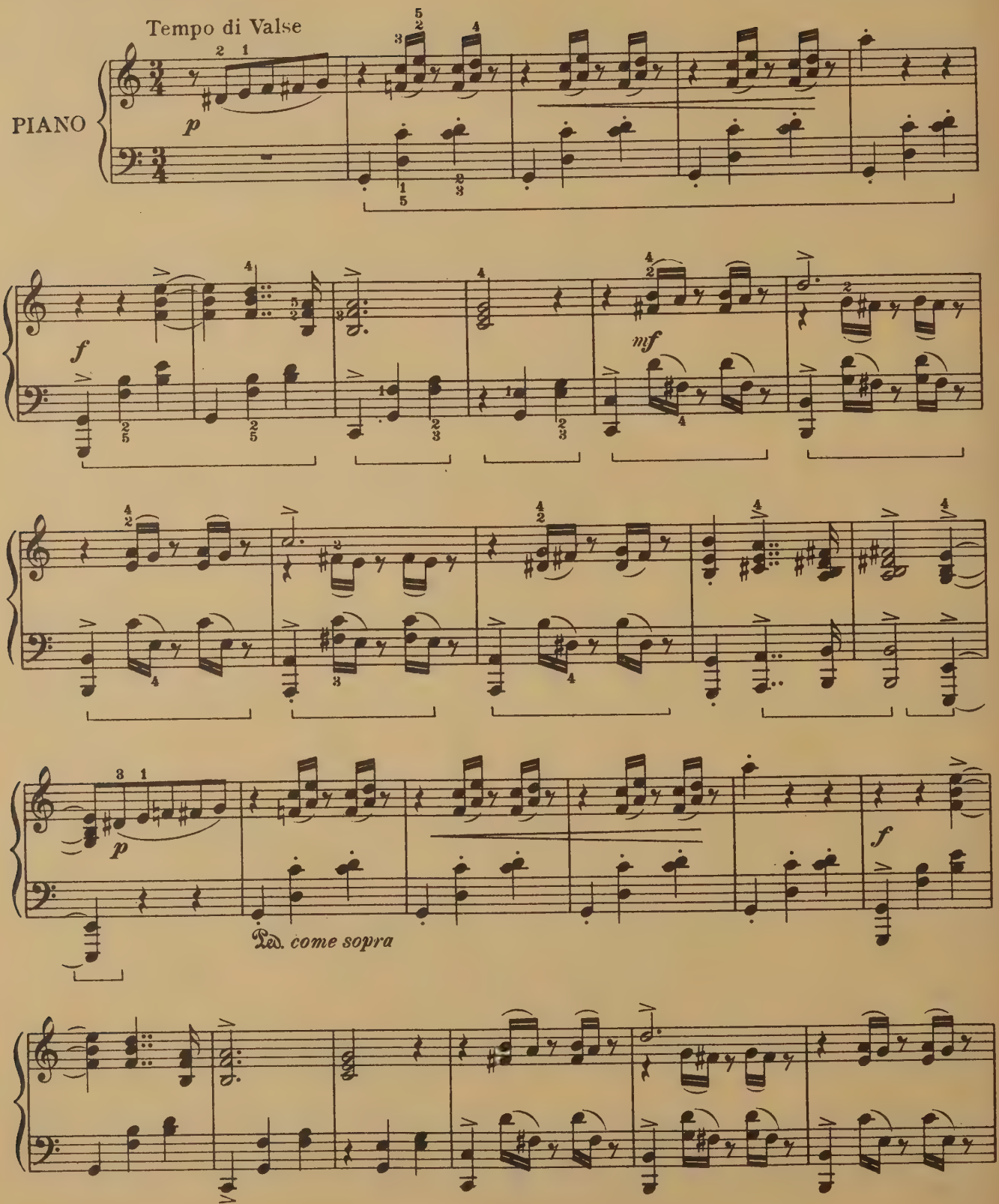

Tempo I
p
pp
pp
poco a poco cresc.
fffz
R.H.
p


una corda
tre corde
cresc.
più cresc.
molto
poco dim.e molto rit.
Adagio

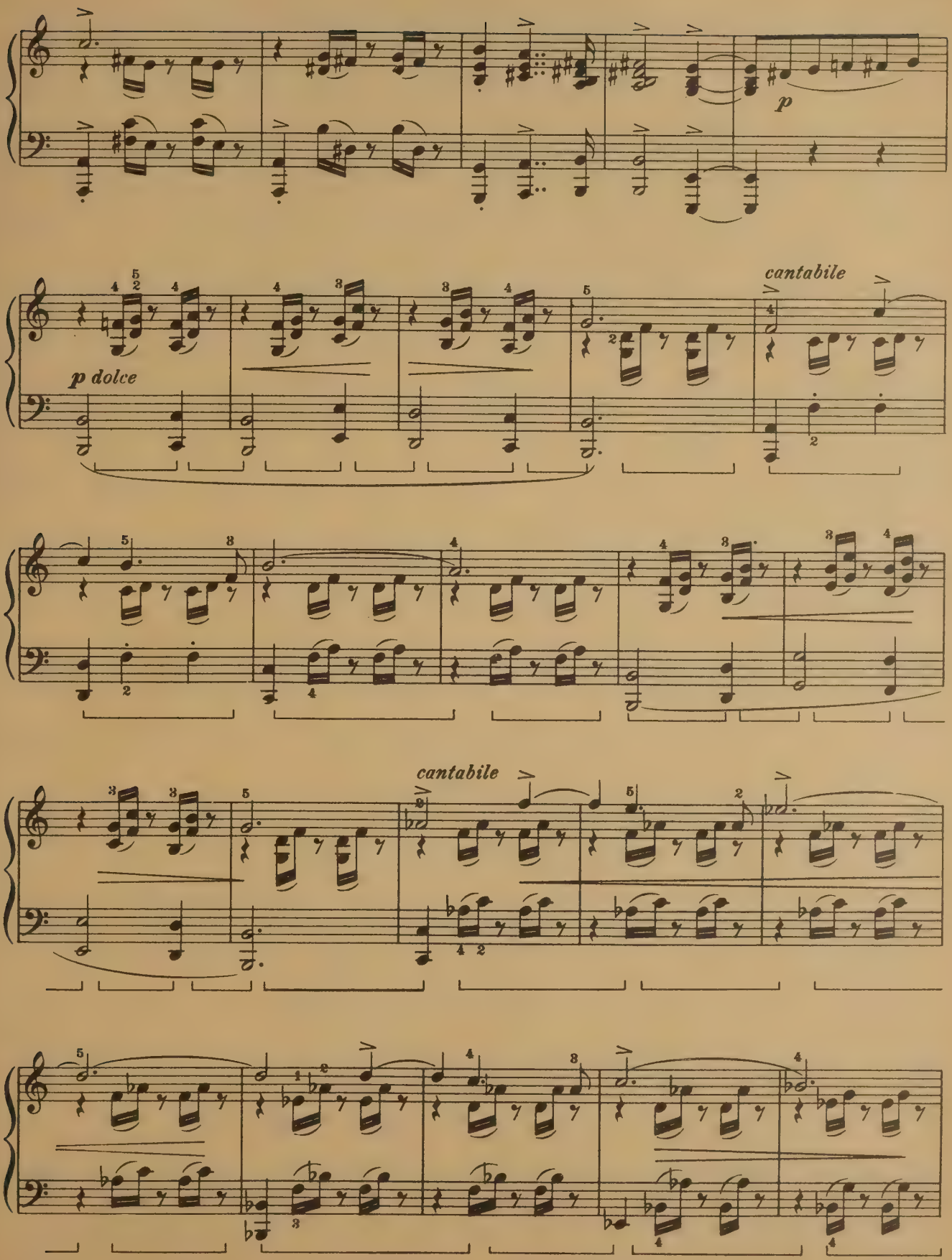
SHE DANCES
(SIE TANZT)

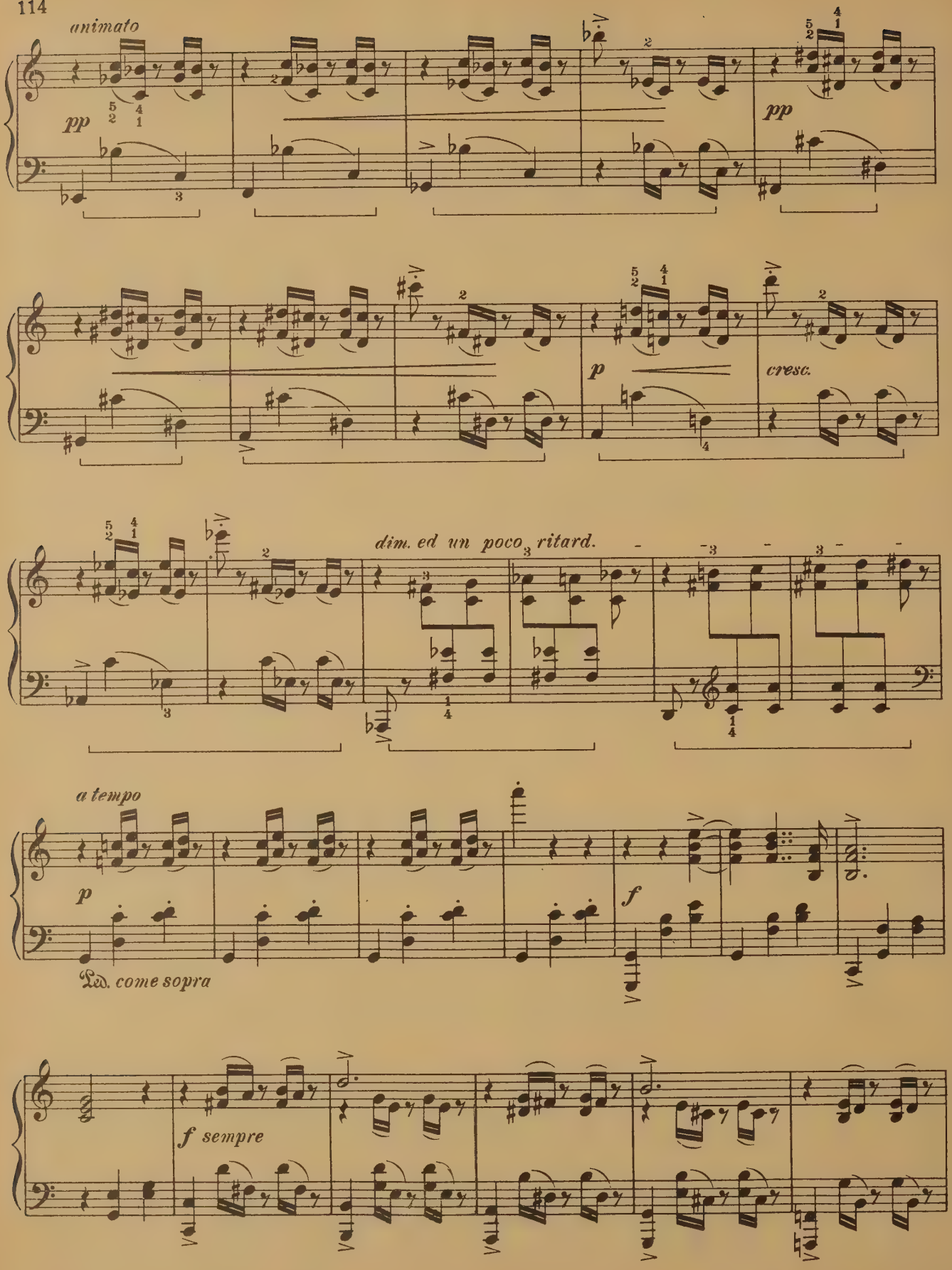
Edited by Bertha Feiring Tapper

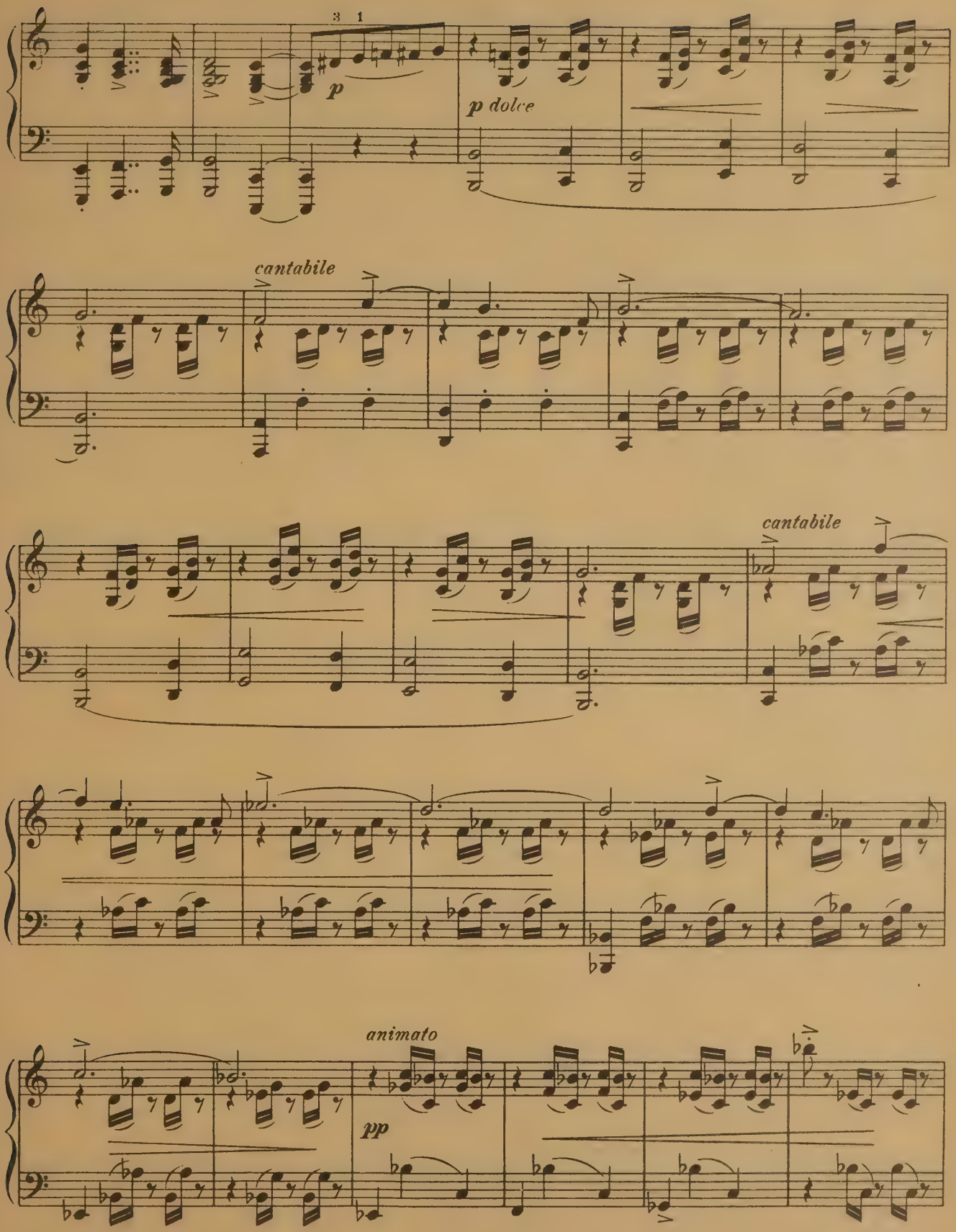
EDVARD GRIEG, Op.57, №5

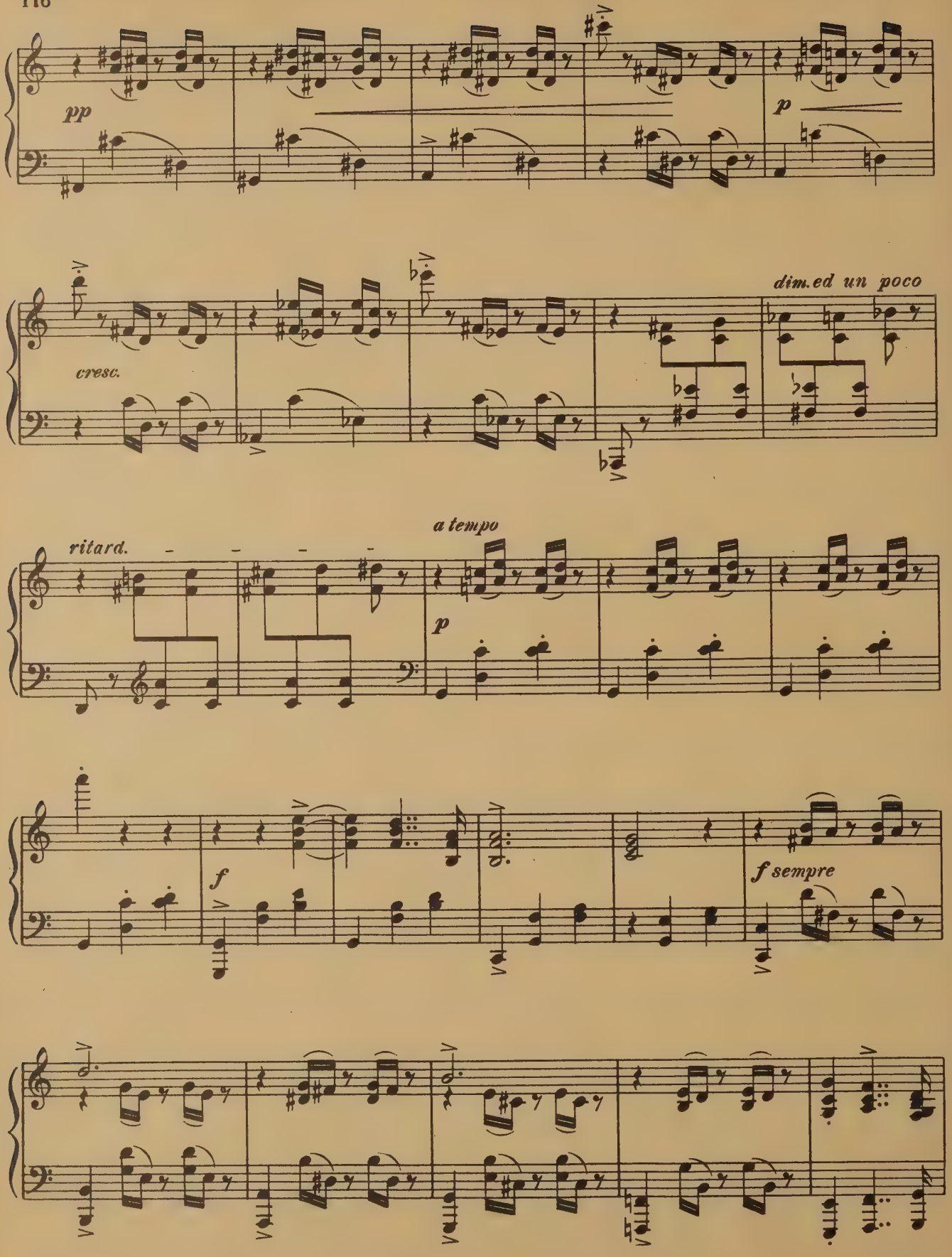


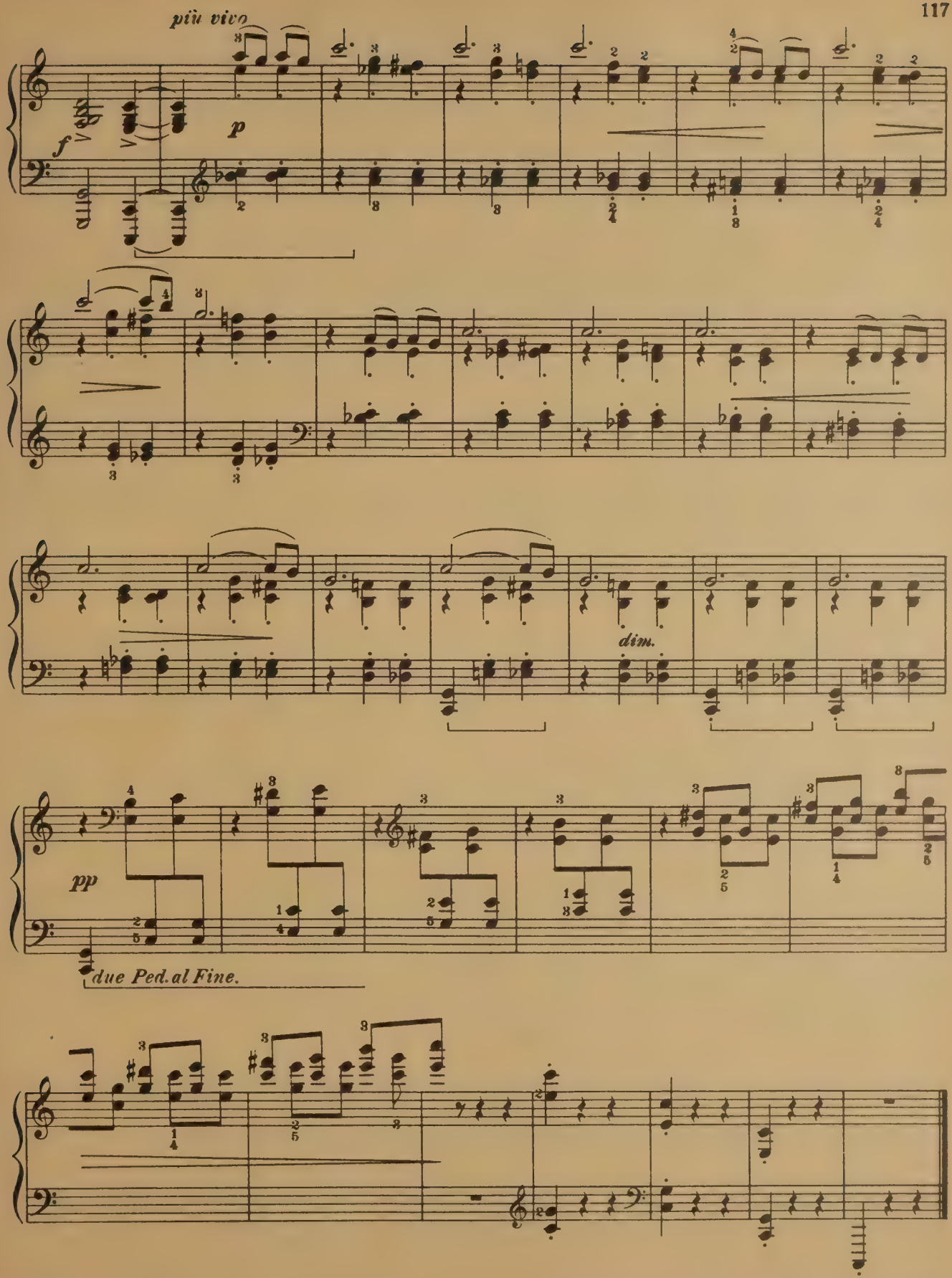
Copyright MCMX by Oliver Ditson Company


p
p dolce
cantabile
cantabile


animato
pp
pp
p
cresc.
dim. ed un poco ritard.
a tempo
p
f
Ped. come sopra
f sempre


3 1
p
p dolce
cantabile
cantabile
animato
pp


pp
p
cresc.
dim.ed un poco
ritard.
a tempo
p
f
f sempre

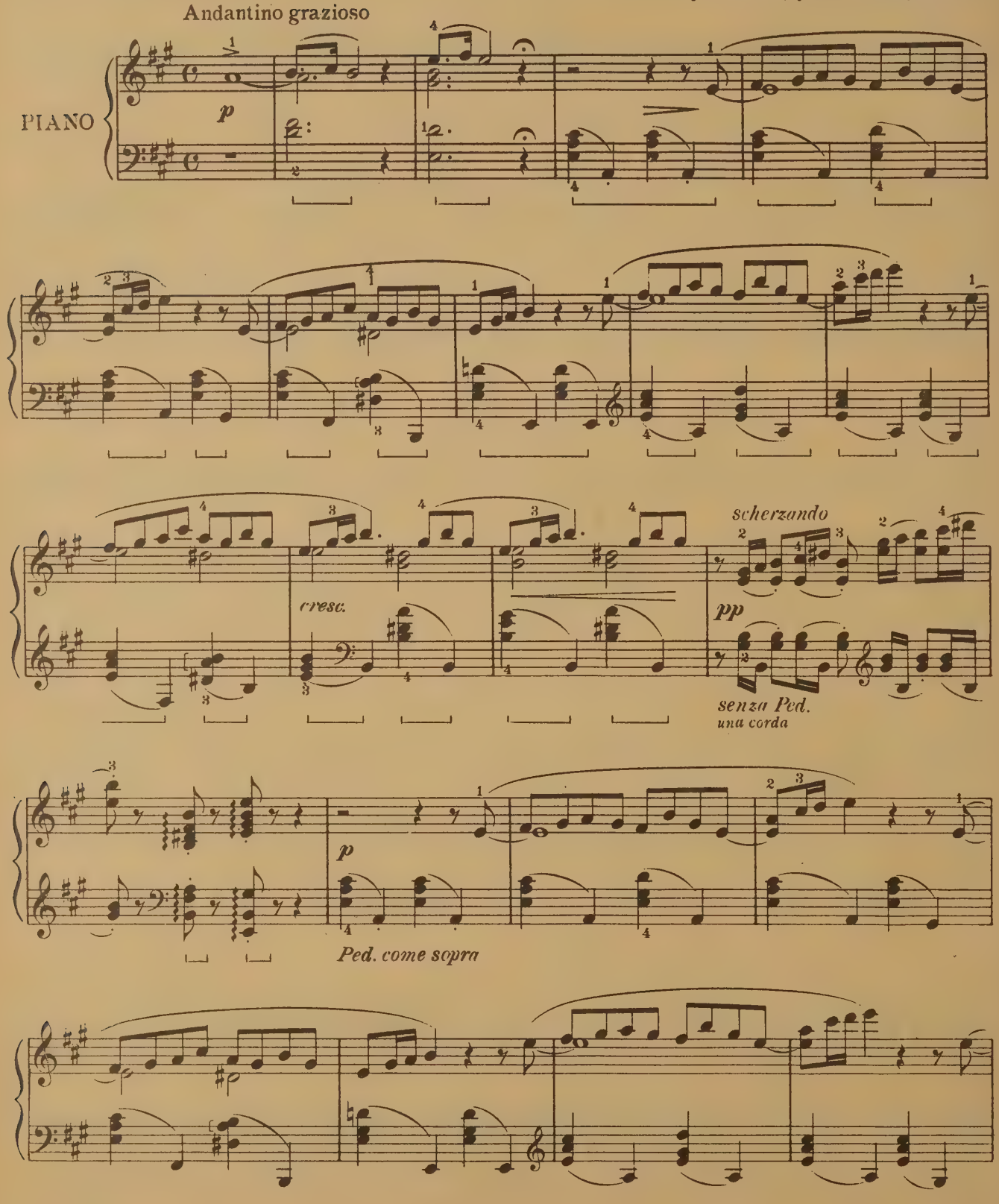

più vivo
f
p
dim.
pp
due Ped. al Fine.

FRENCH SERENADE
(FRANZÖSISCHE SERENADE)

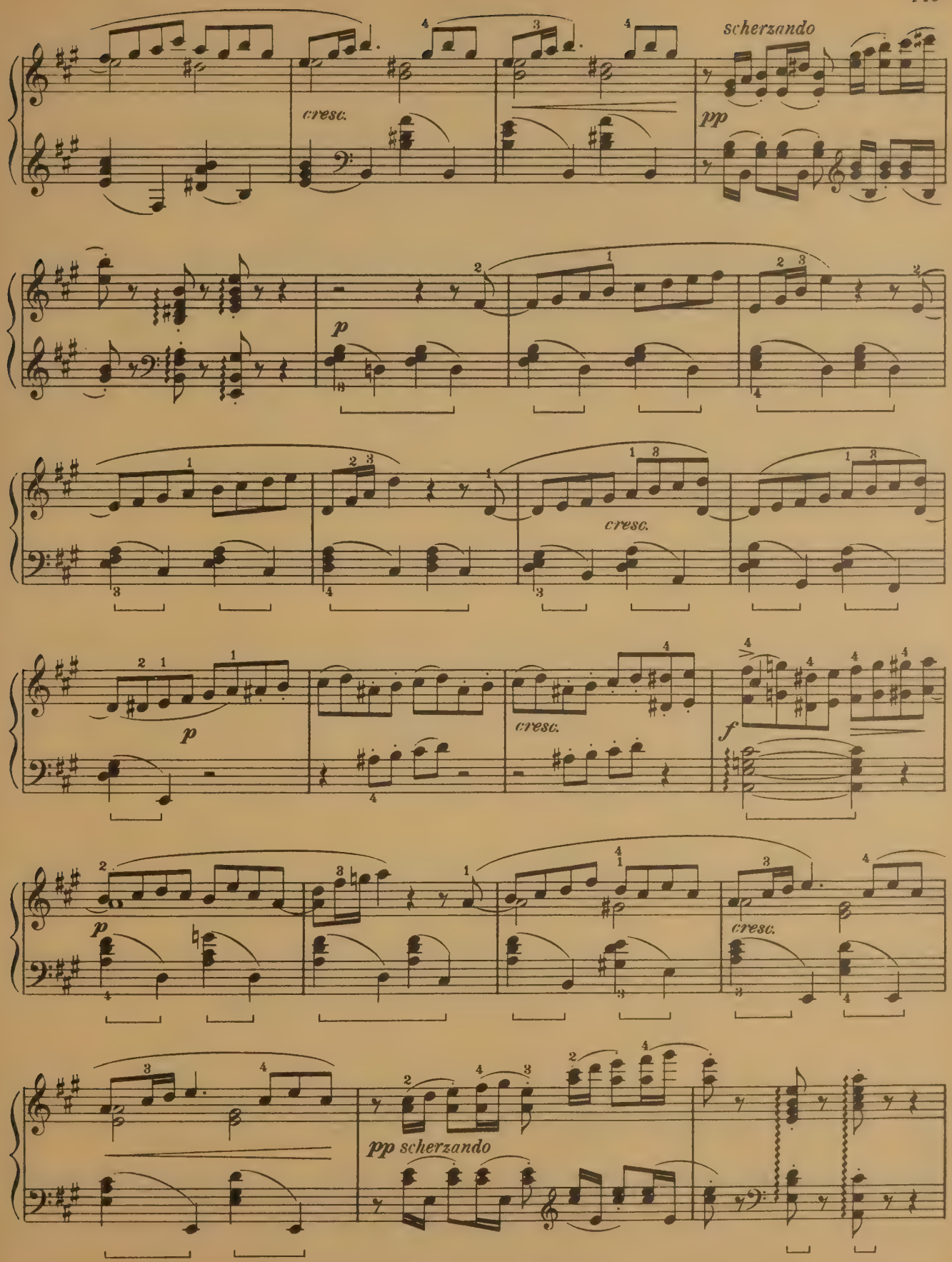
Edited by Bertha Feiring Tapper

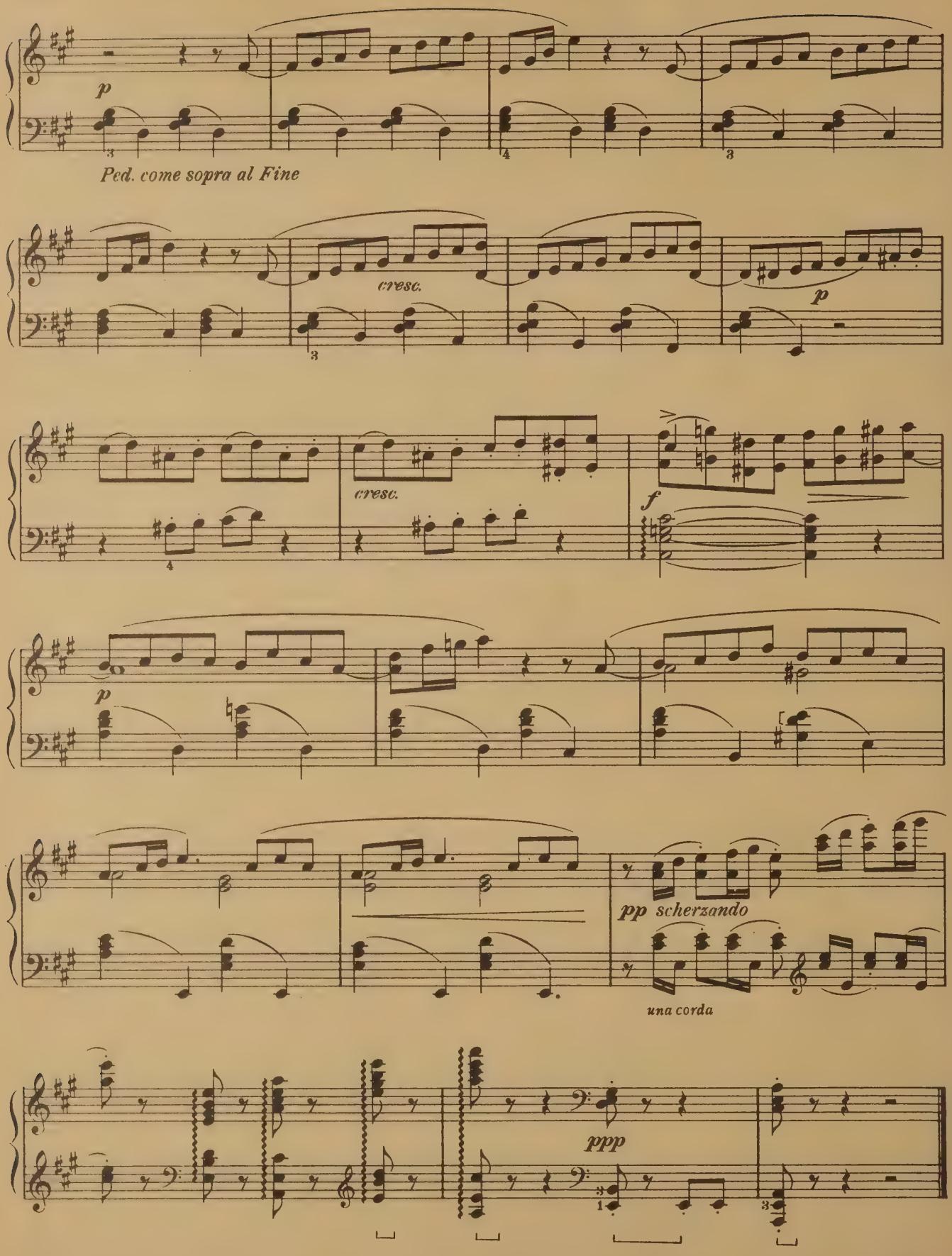
EDVARD GRIEG, Op. 62, №3
Lyric Pieces (Lyrische Stücke) Book VII

Andantino grazioso



Copyright MCMX by Oliver Ditson Company

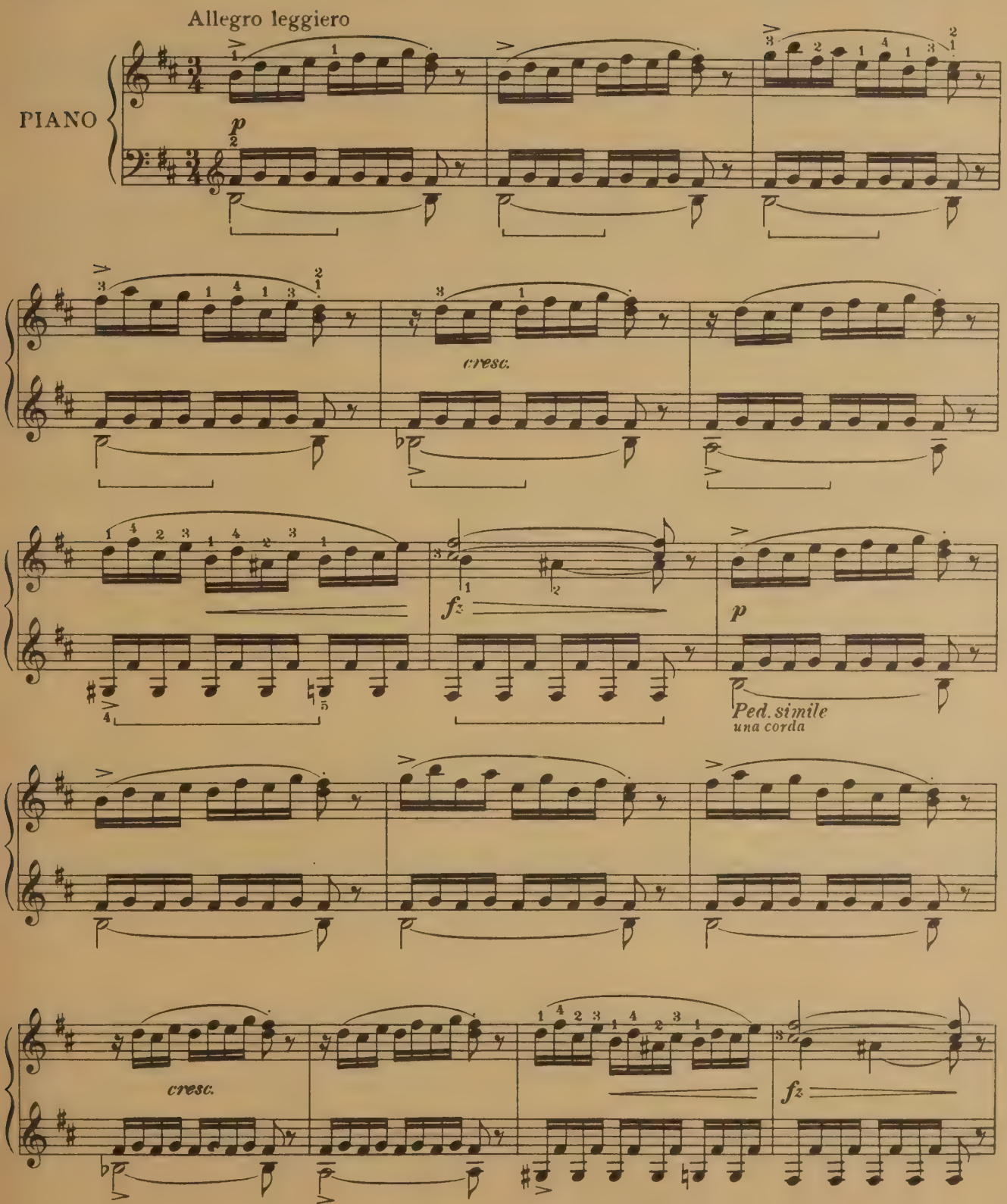

scherzando
cresc.
pp
p
cresc.
p
cresc.
f
p
cresc.
pp scherzando


p
Ped. come sopra al Fine
cresc.
p
cresc.
f
p
pp scherzando
una corda
ppp

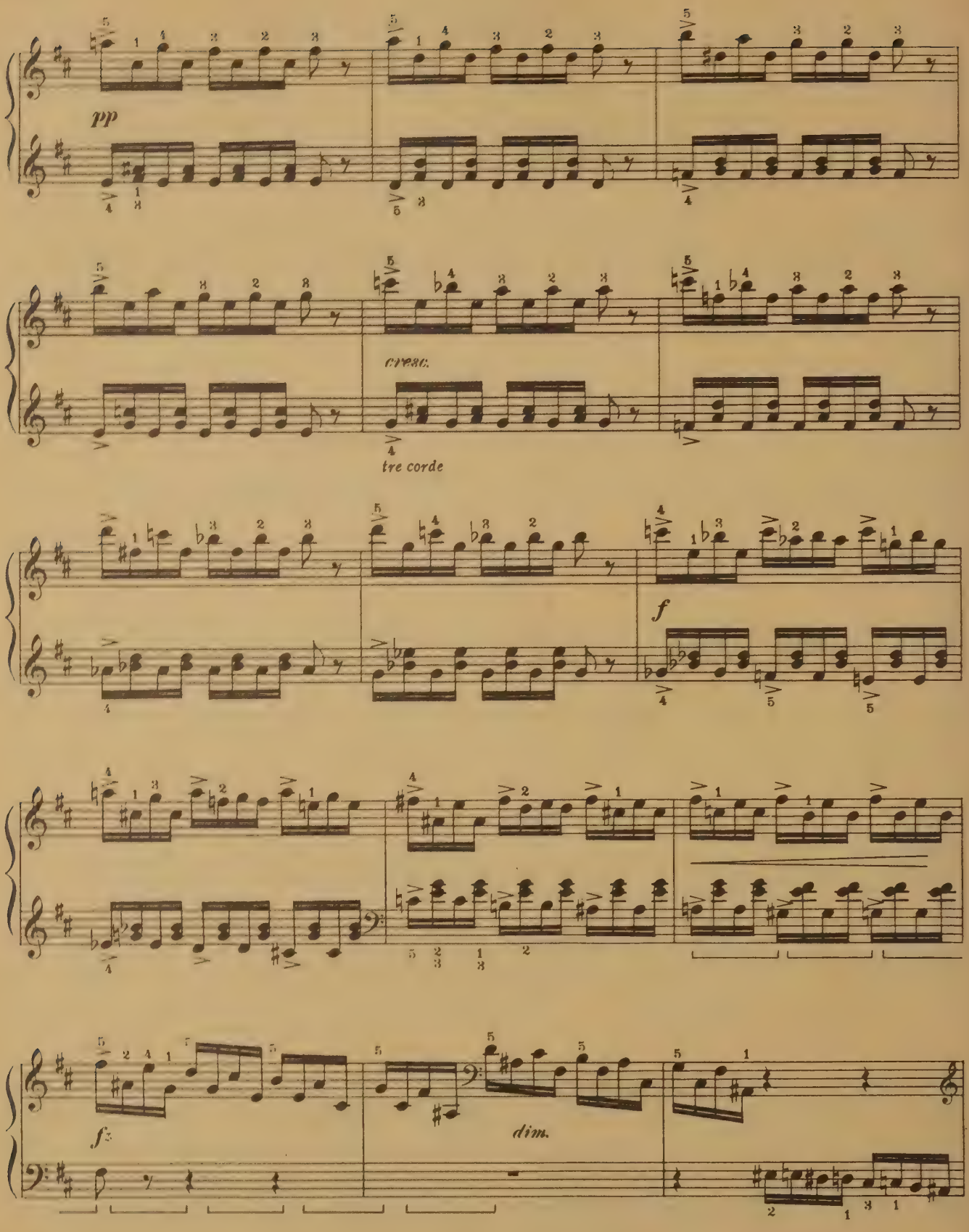
BROOKLET
(BÄCHLEIN)

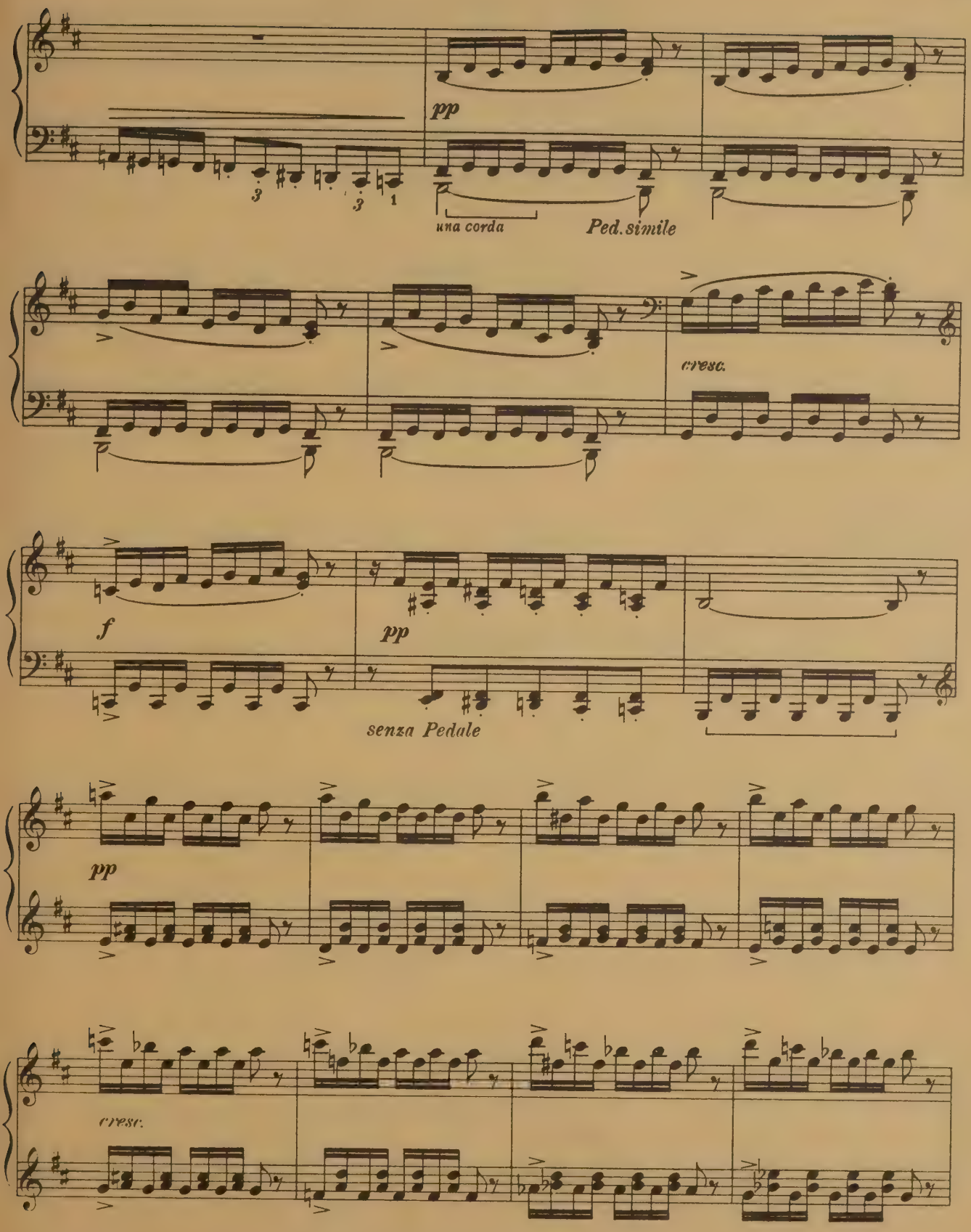
Edited by Bertha Feiring Tapper

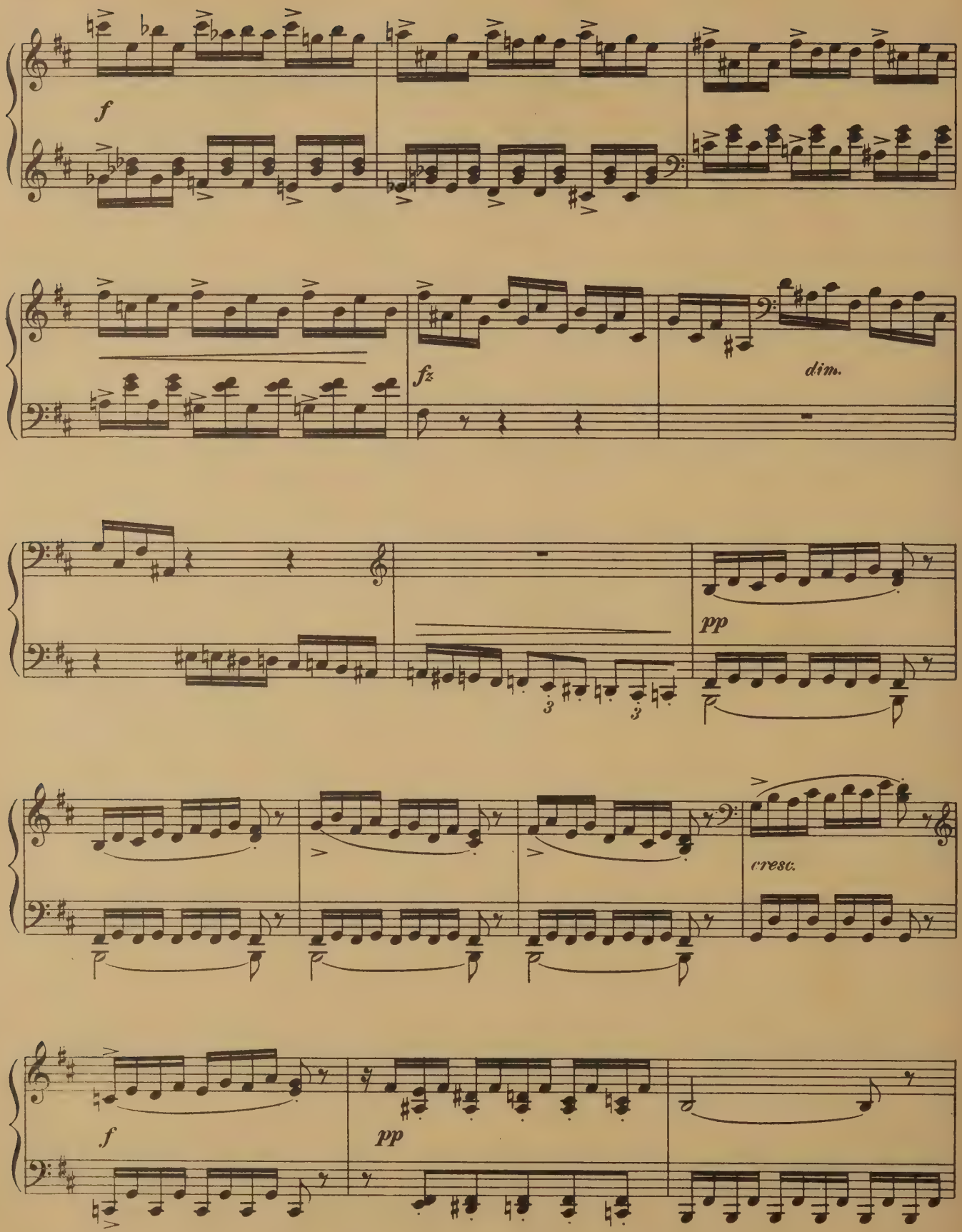
EDVARD GRIEG, Op.62, No 4

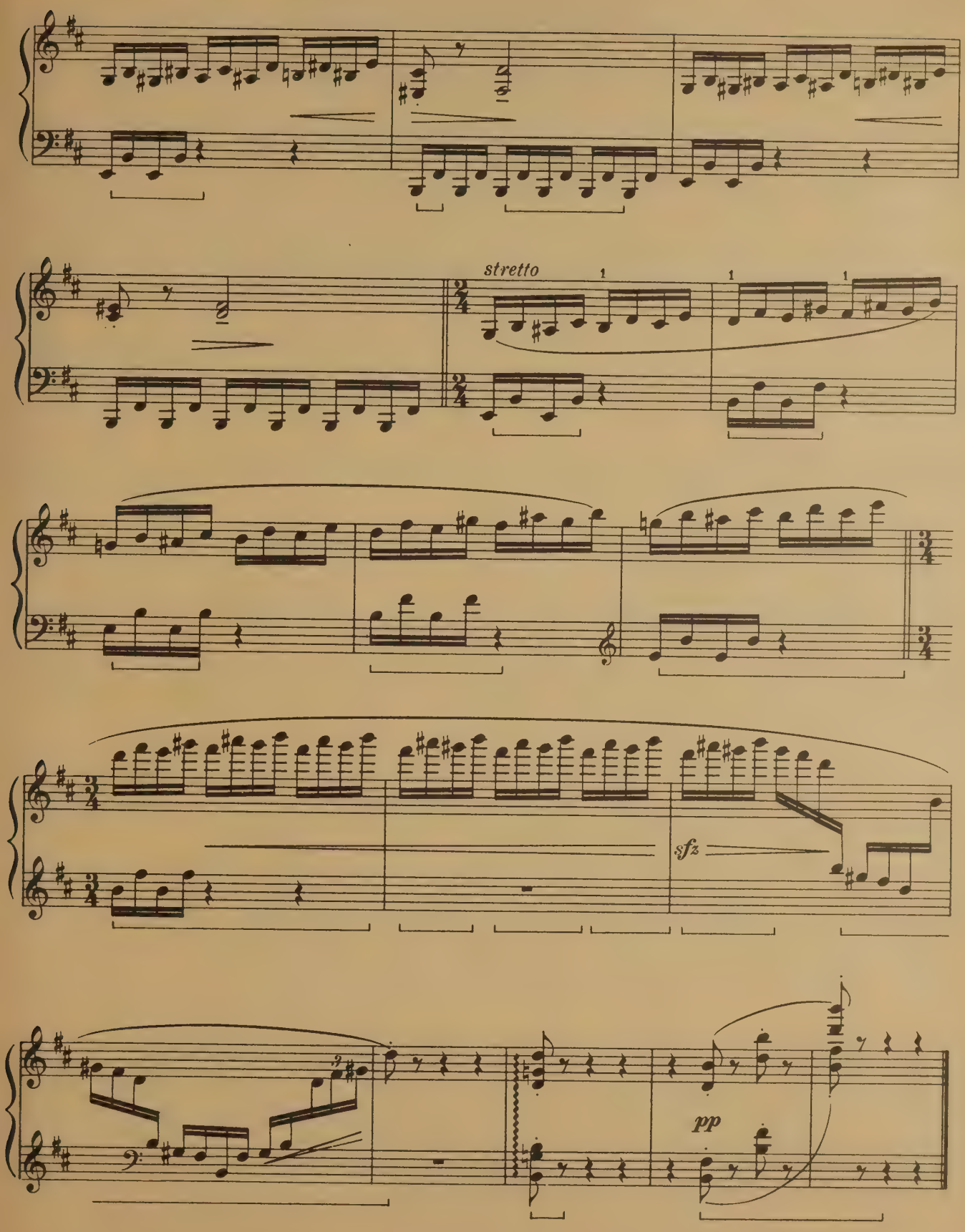


Copyright MCMX by Oliver Ditson Company


pp
cresc.
tre corde
f
fz
dim.


pp
una corda
Ped. simile
cresc.
f
pp
senza Pedale
pp
cresc.

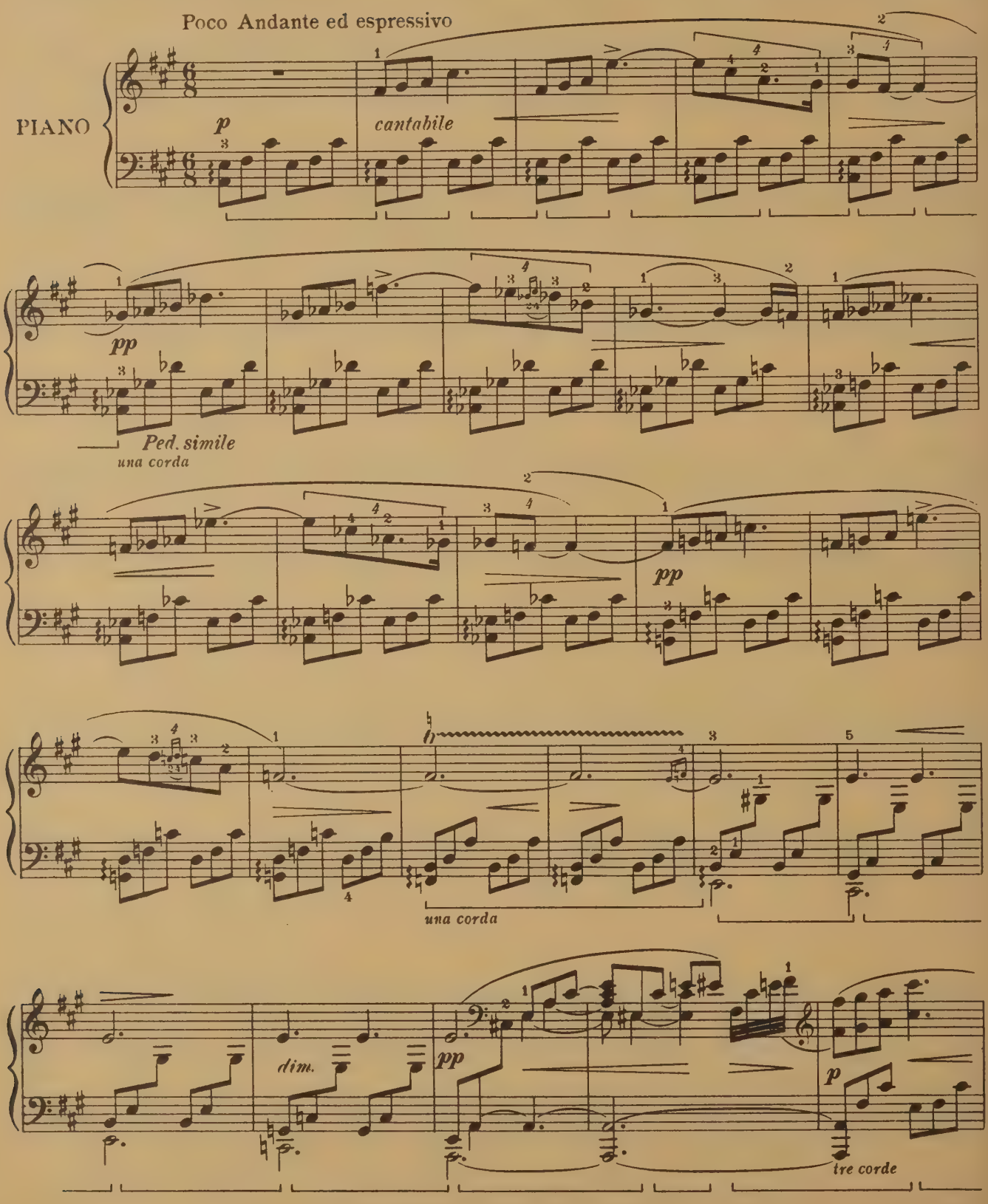

f
fz
dim.
pp
cresc.
f
pp


stretto
sfz
pp

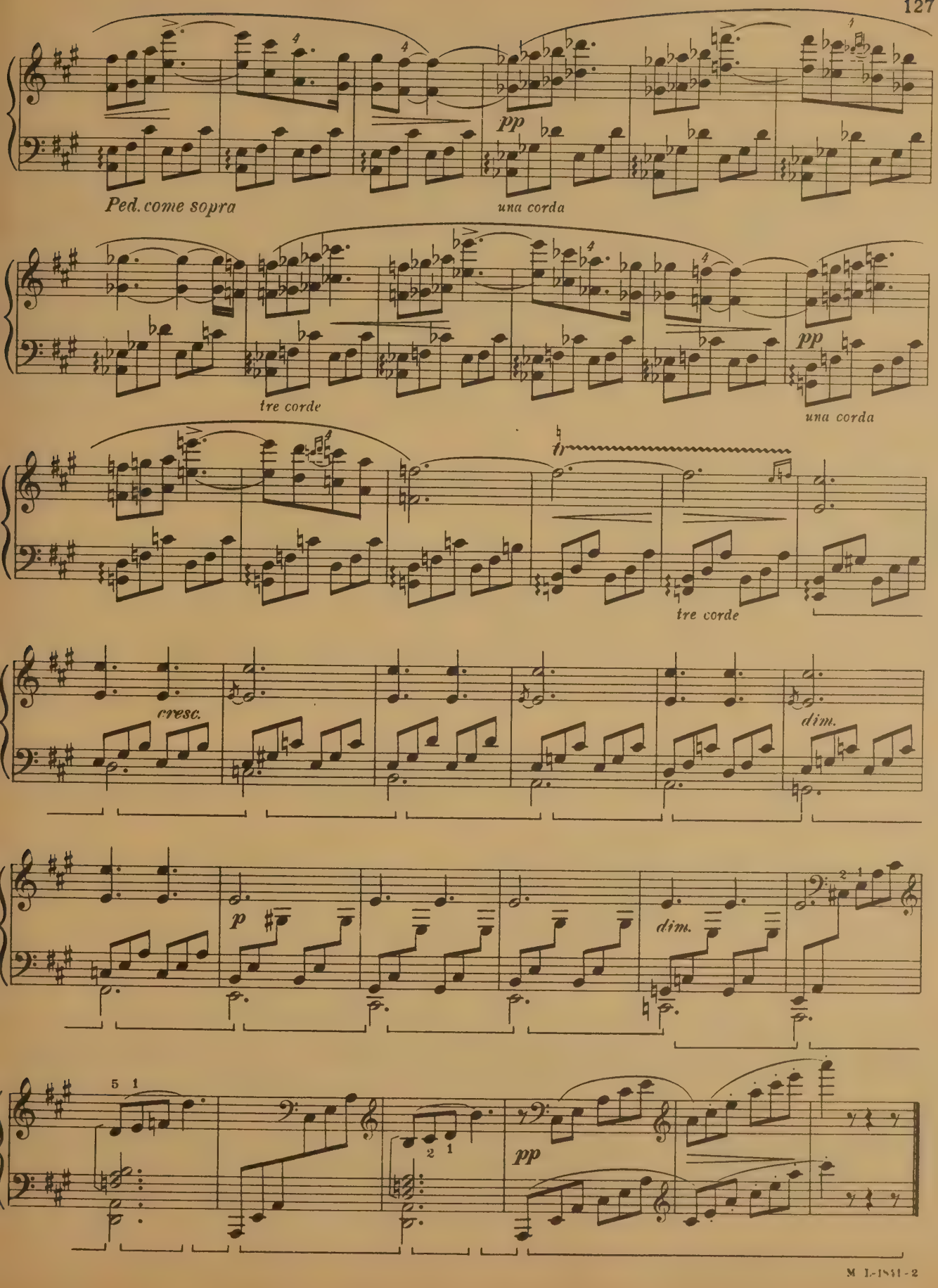
VISION
(TRAUMGESICHT)

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op.62, №5



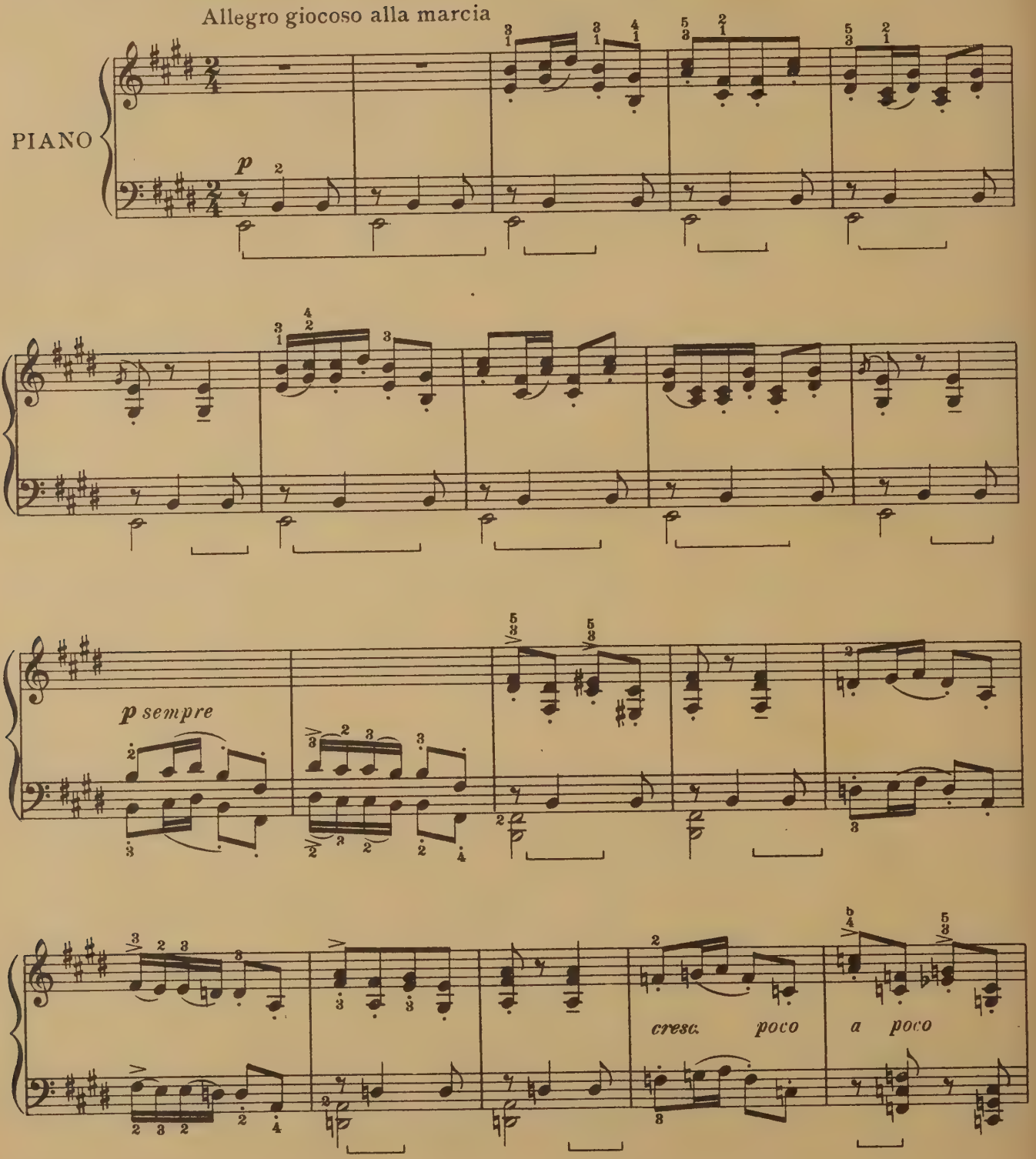
Copyright MCMX by Oliver Ditson Company


Ped. come sopra
pp
una corda
tre corde
pp
una corda
tr
tre corde
cresc.
dim.
p
dim.
pp

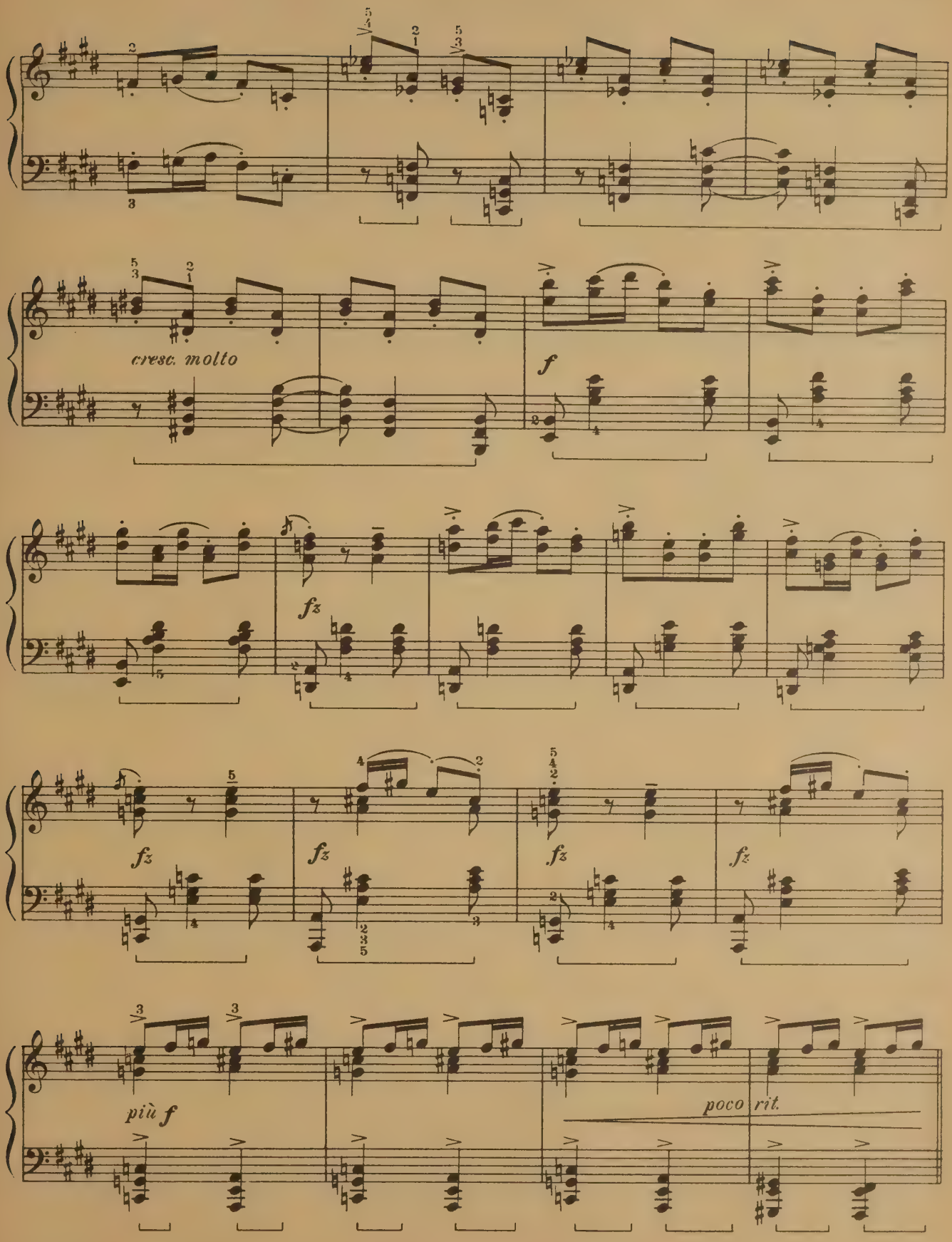
JOURNEYING HOMEWARD
(HEIMWÄRTS)

Edited by Bertha Feiring Tapper

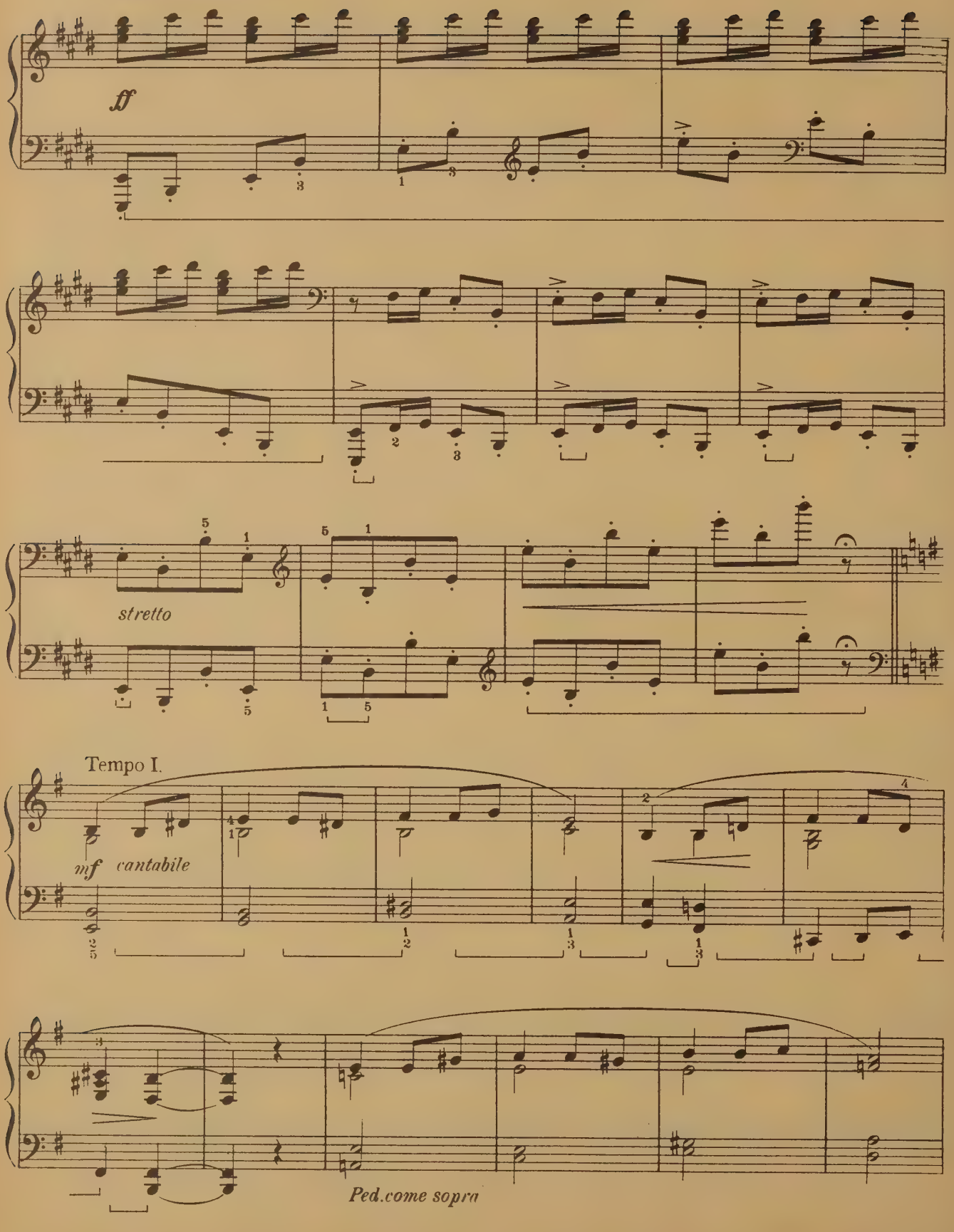
EDVARD GRIEG, Op 62, № 6

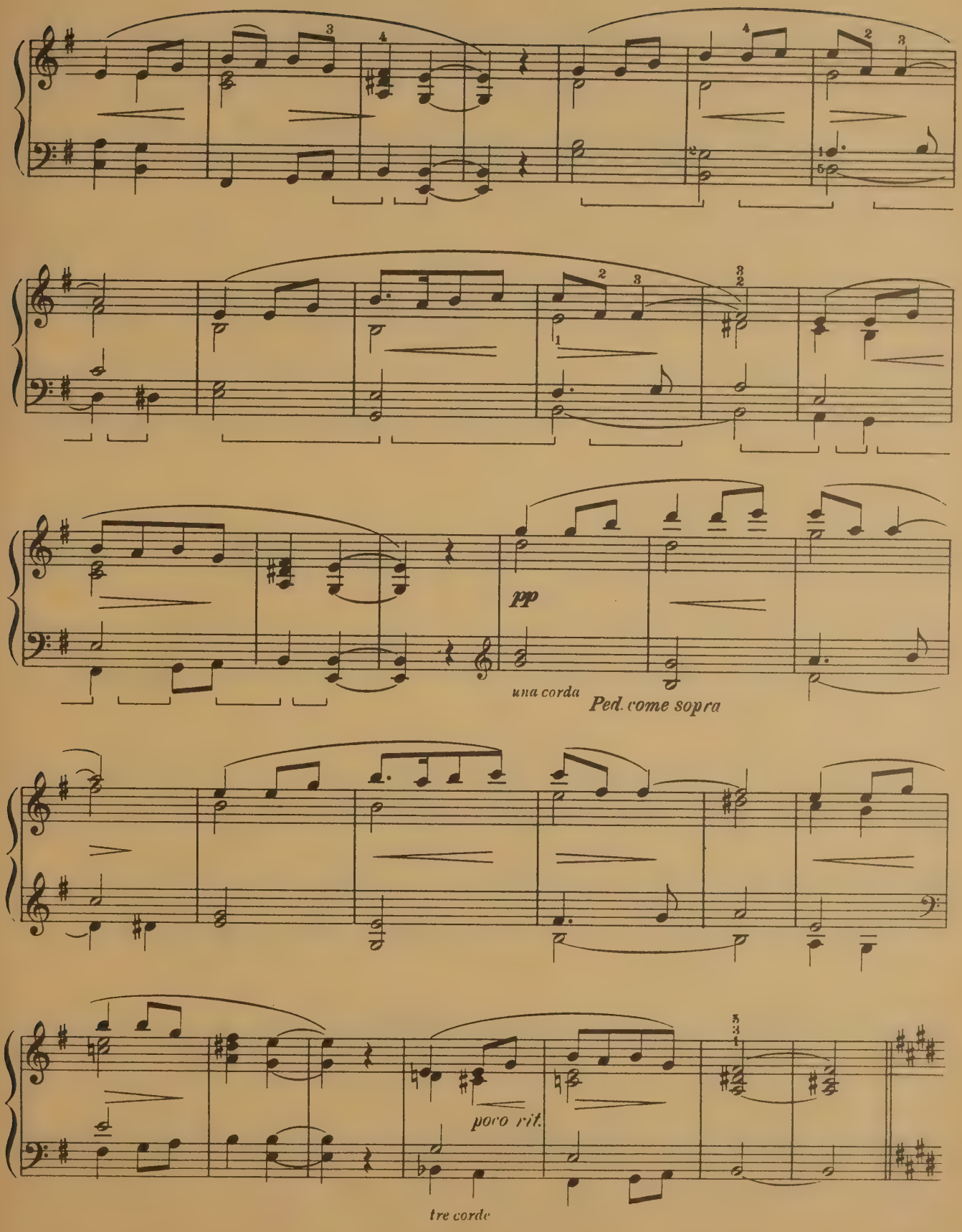


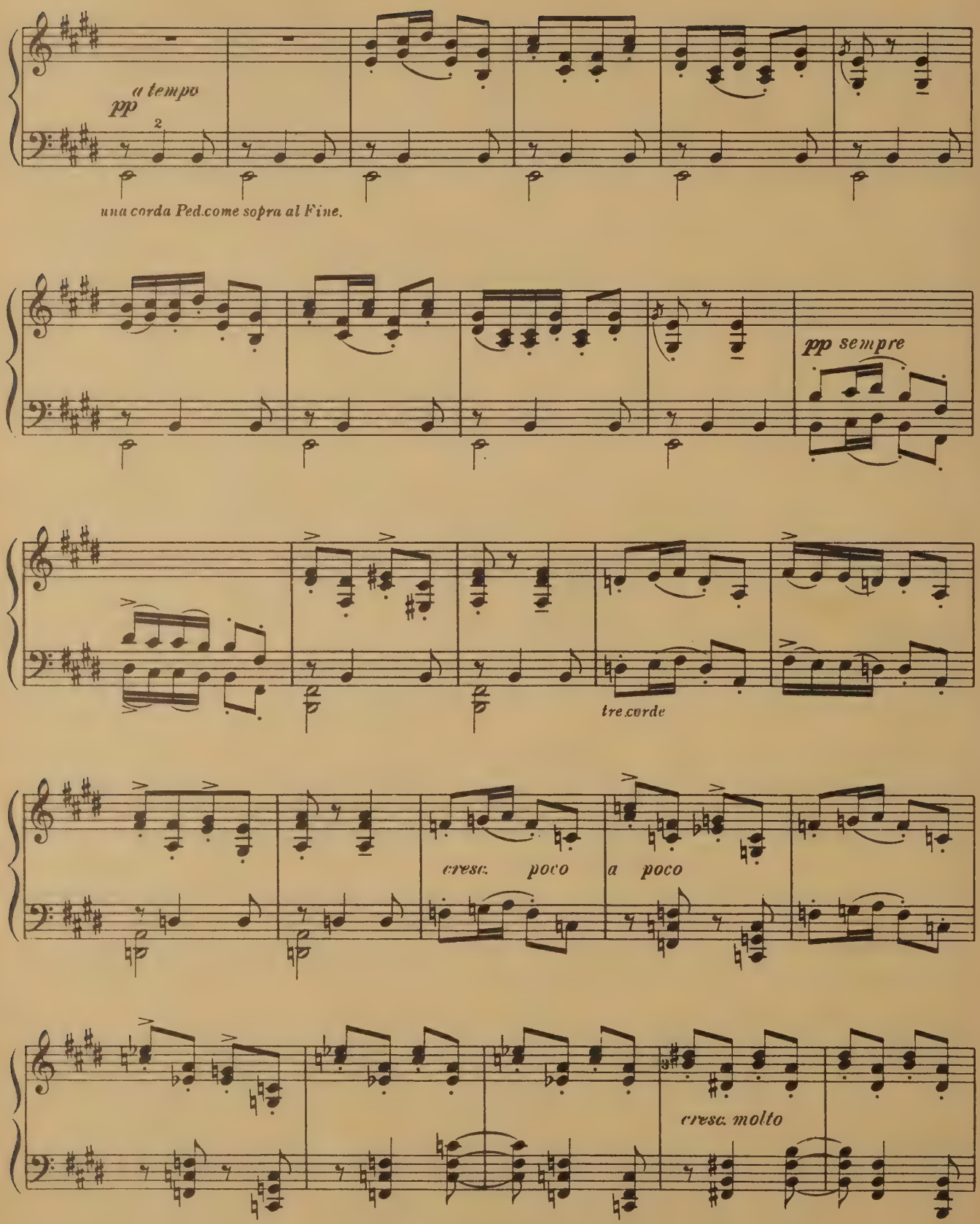
Copyright MCMX by Oliver Ditson Company

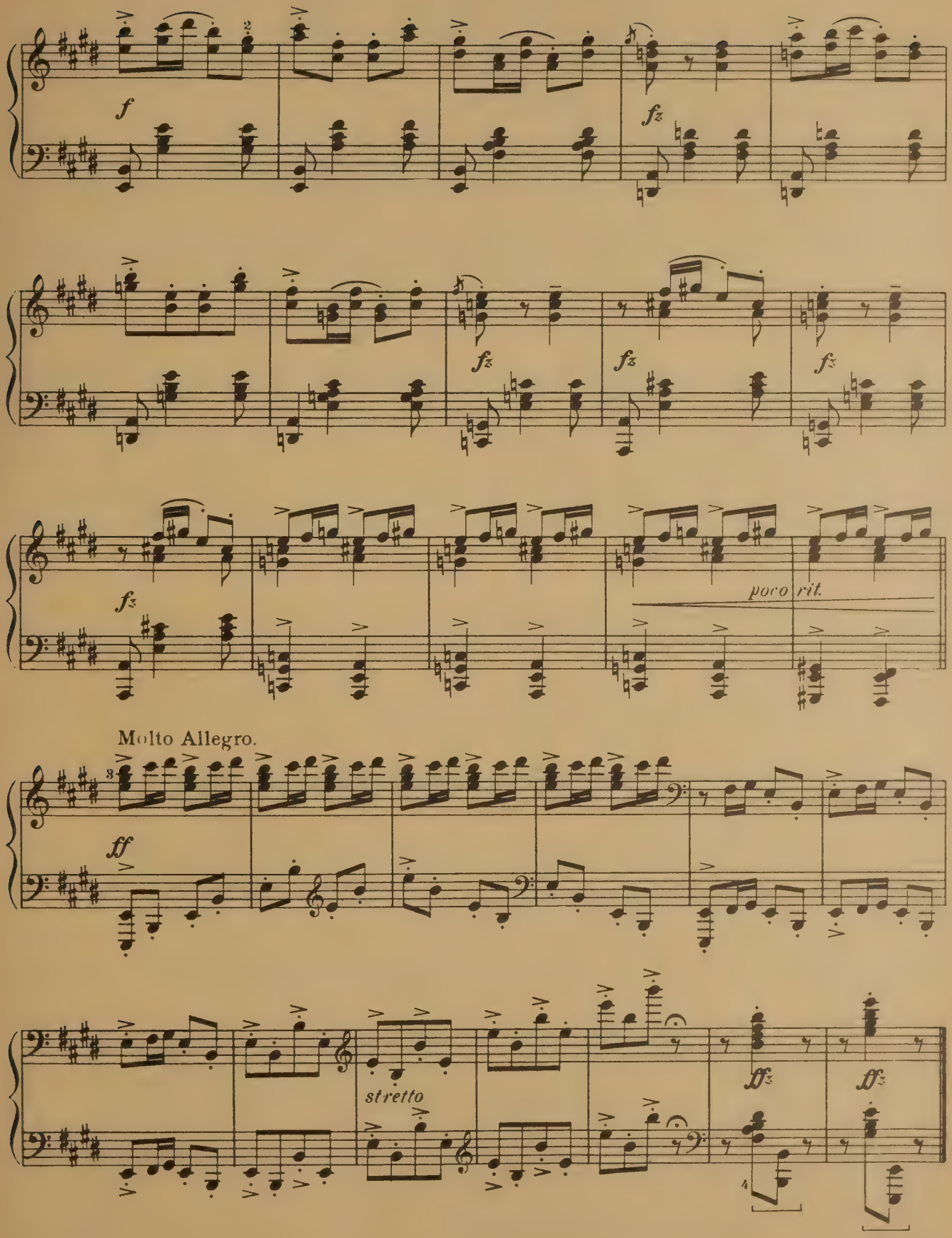

cresc. molto
f
fz
fz
fz
fz
fz
più f
poco rit.

Molto Allegro




pp
una corda
Ped. come sopra
poco rit.
tre corde

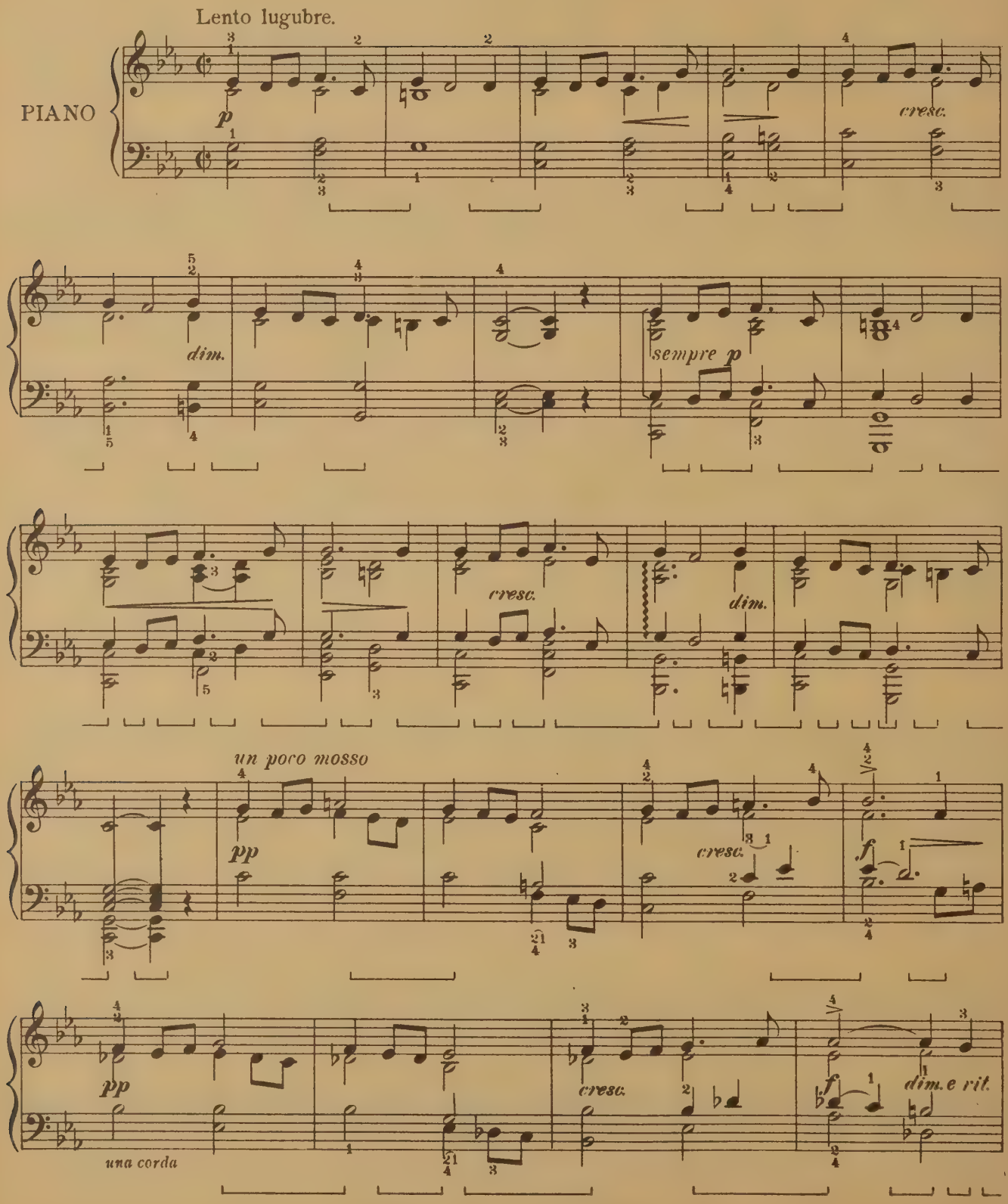

a tempo
pp
una corda Ped.come sopra al Fine.
pp sempre
tre corde
cresc. poco a poco
cresc. molto


f
fz
fz
fz
fz
fz
poco rit.
Molto Allegro.
ff
stretto
ffz
ffz

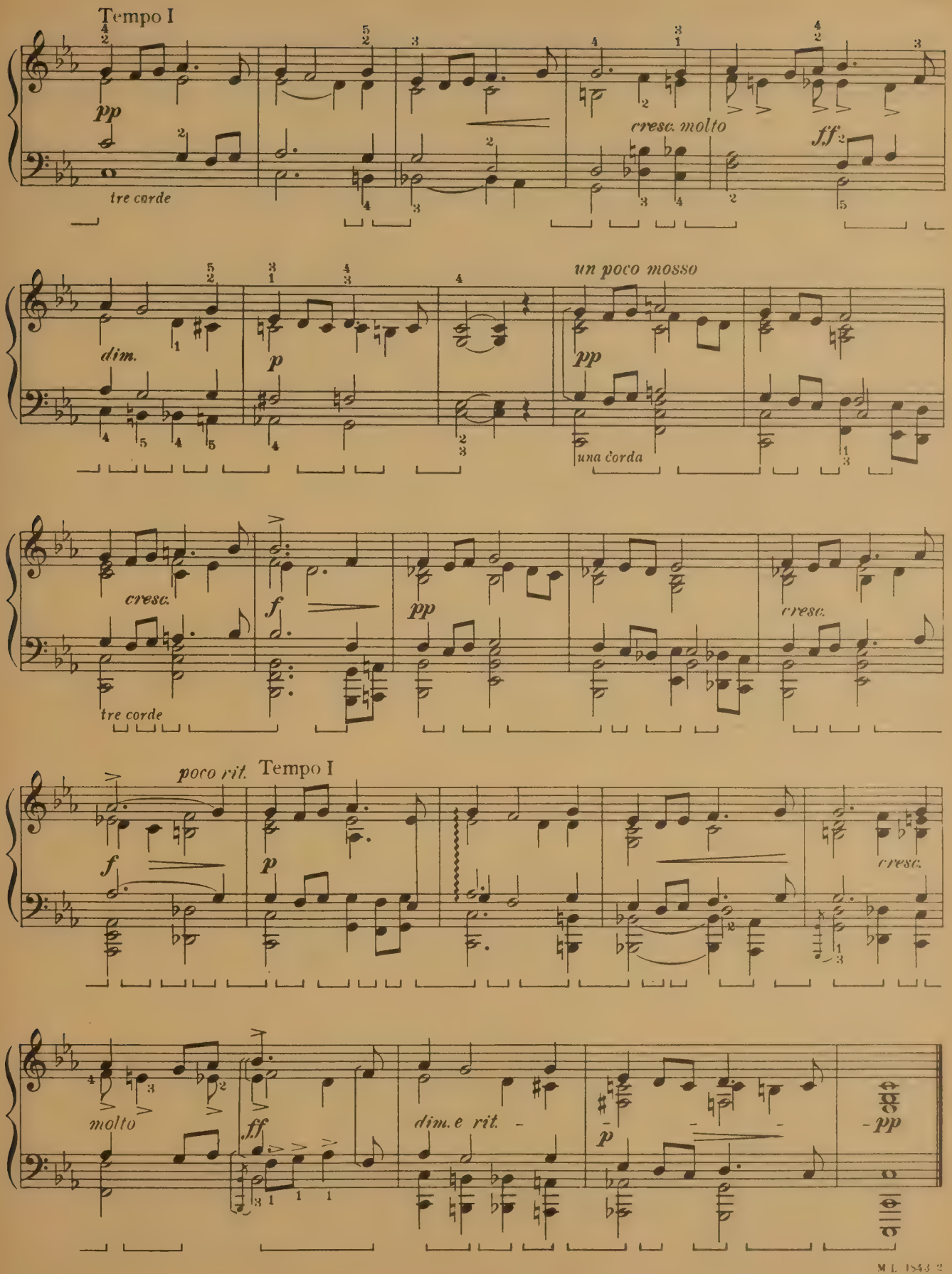
BALLAD
(IM BALLADENTON)

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op.65, №5
Lyric Pieces (Lyrische Stücke) Book VIII



Copyright MCMX by Oliver Ditson Company


Tempo I
pp
tre corde
cresc. molto
ff
dim.
p
un poco mosso
pp
una corda
cresc.
f
pp
cresc.
tre corde
poco rit.
Tempo I
f
p
cresc.
molto
ff
dim. e rit.
p
pp

WEDDING DAY AT TROLDHAUGEN*)

(HOCHZEITSTAG AUF TROLDHAUGEN)

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op. 65, №6

Tempo di Marcia un poco vivace

PIANO

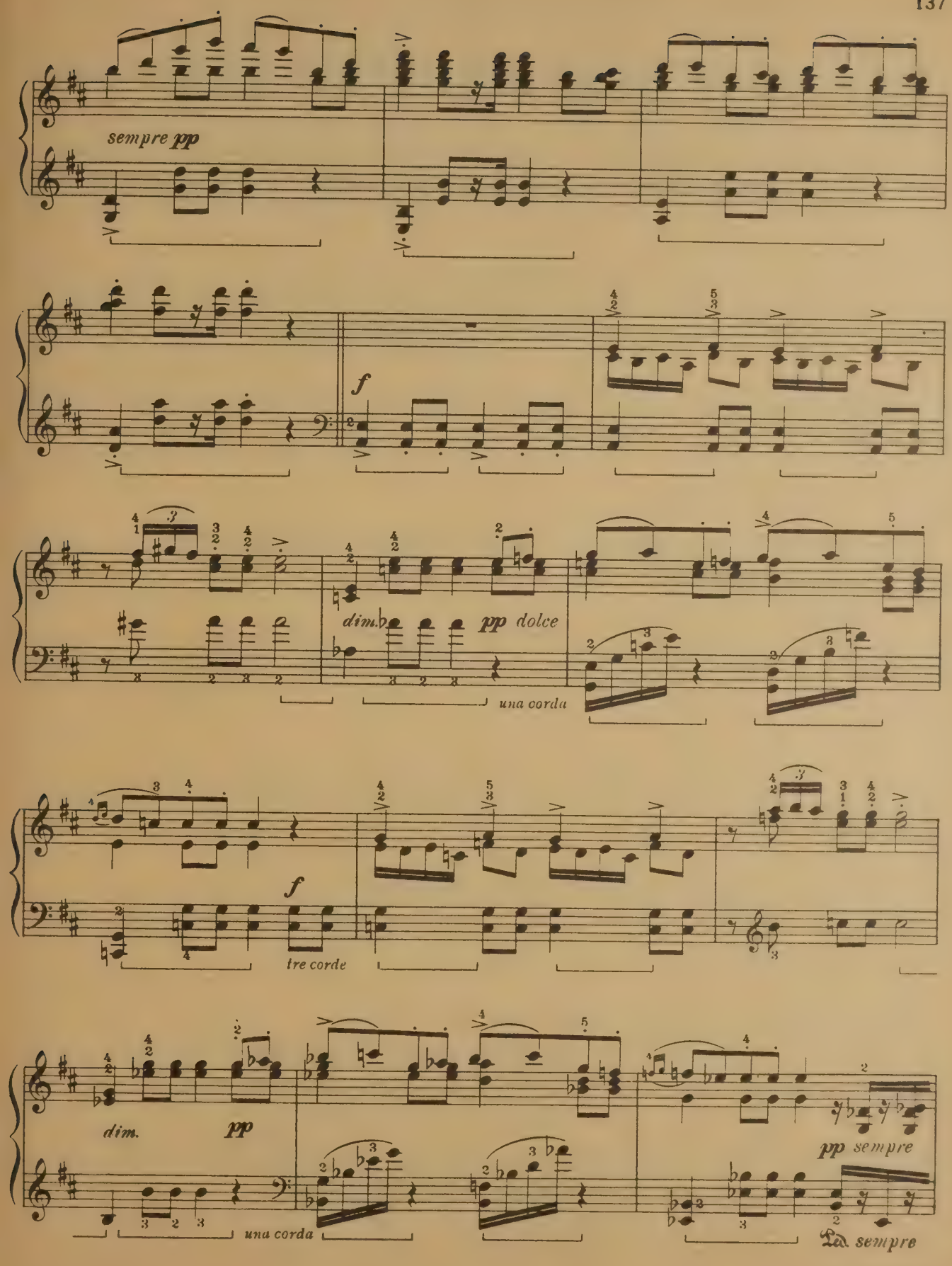
p

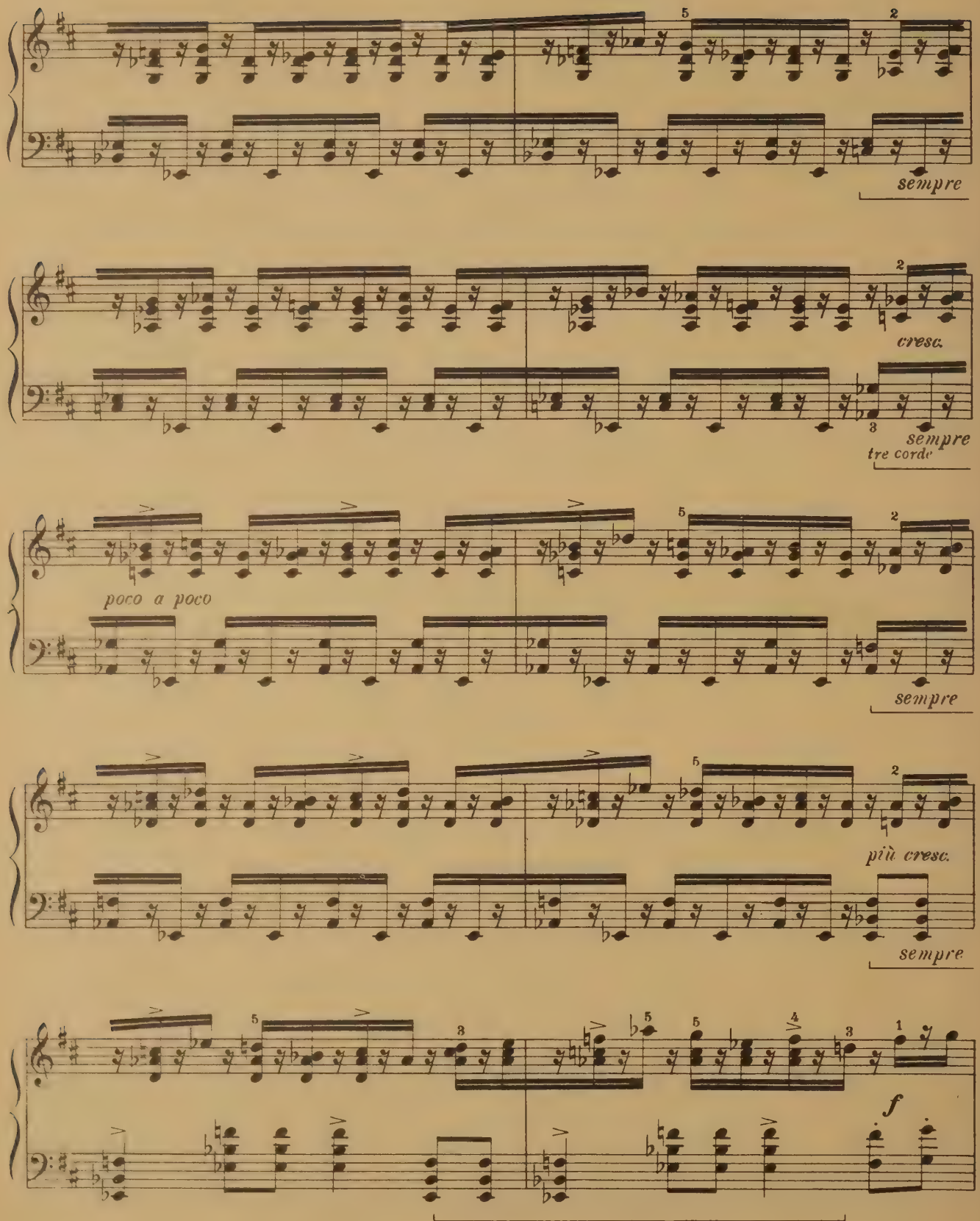
pp

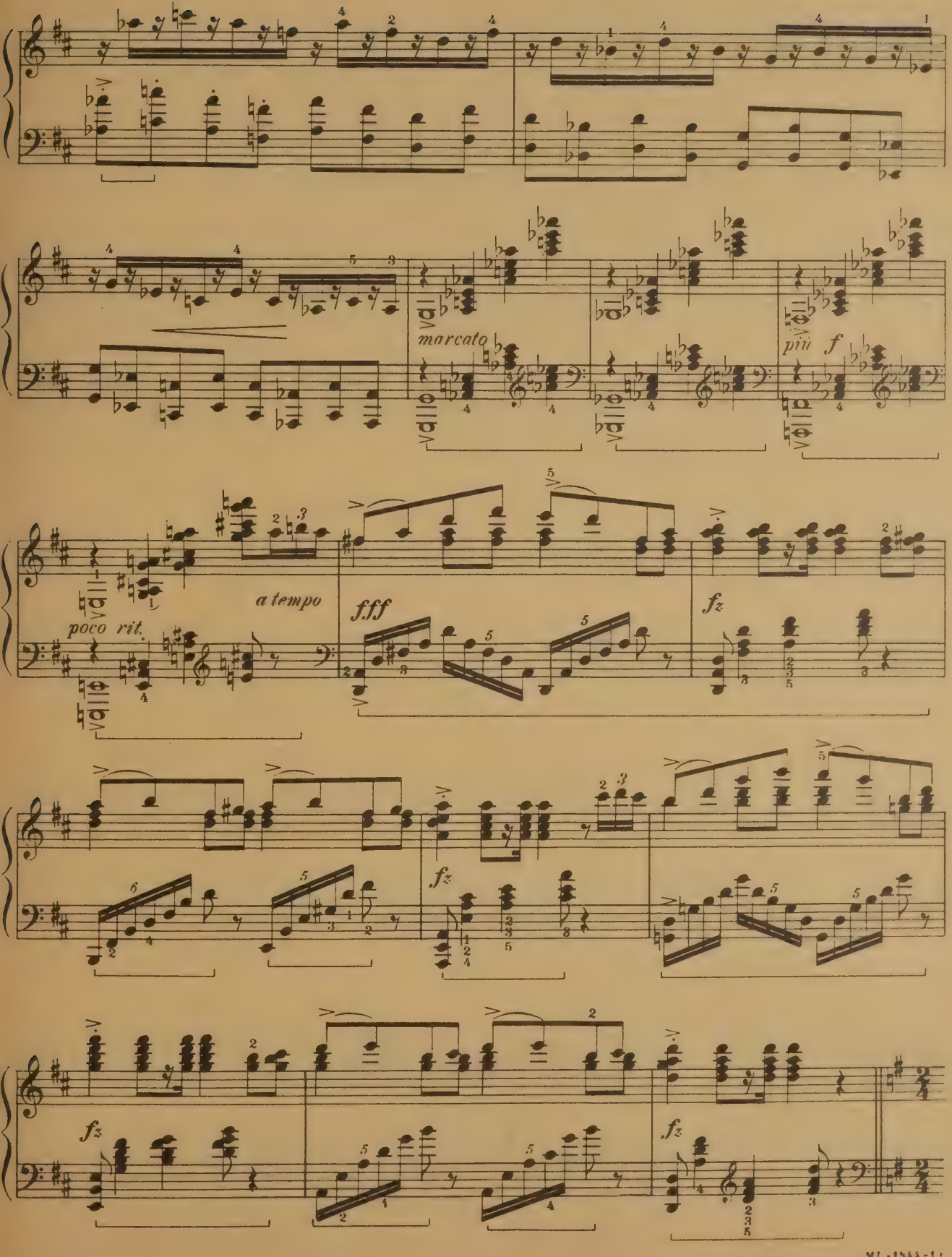
una corda

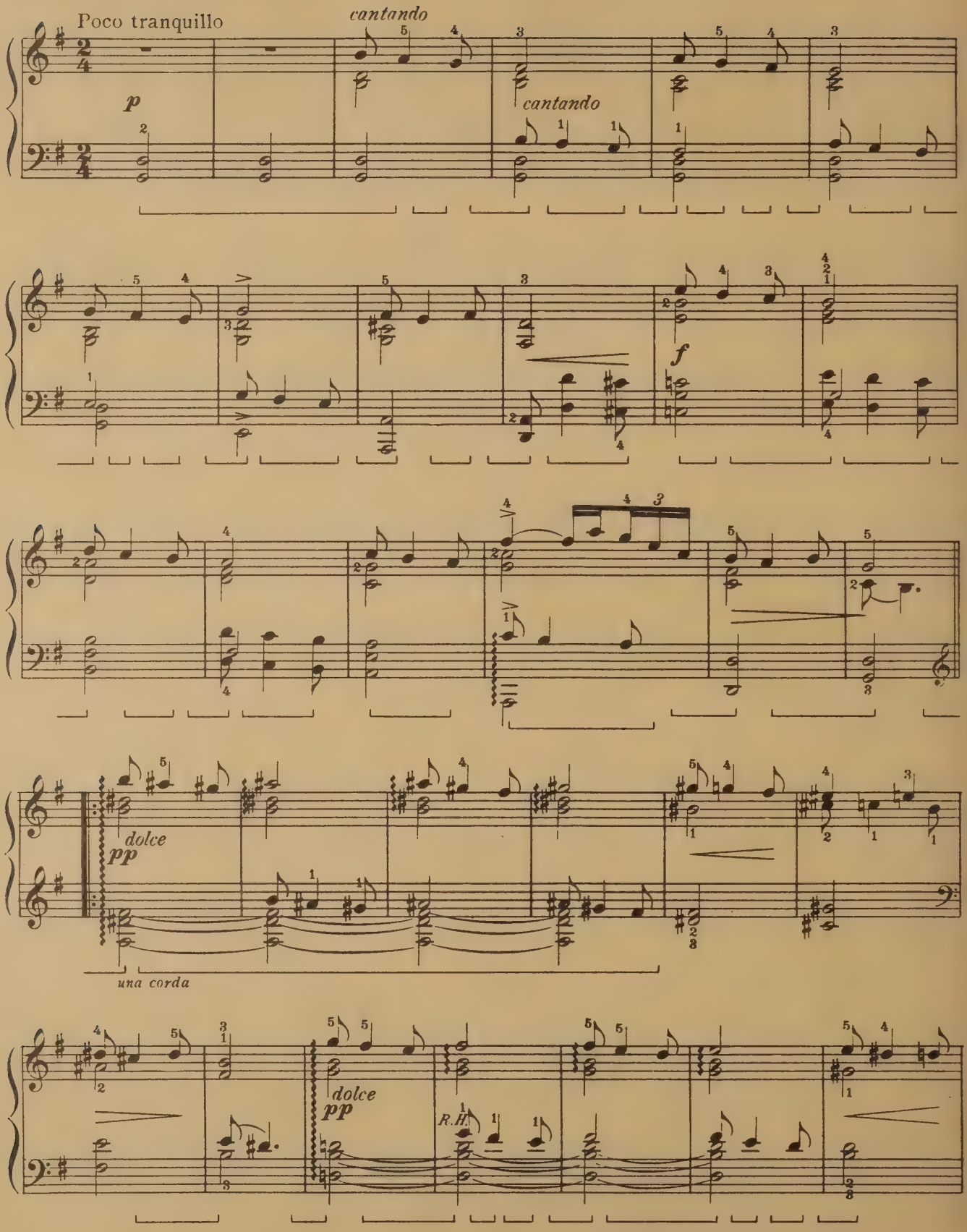
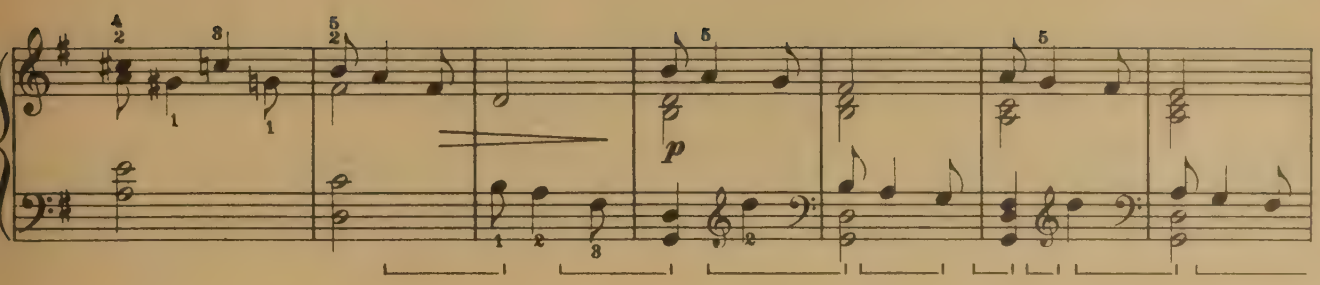
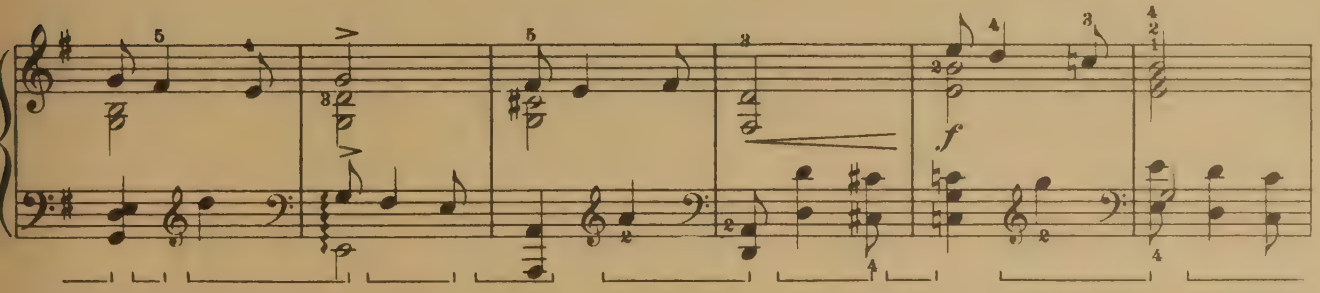
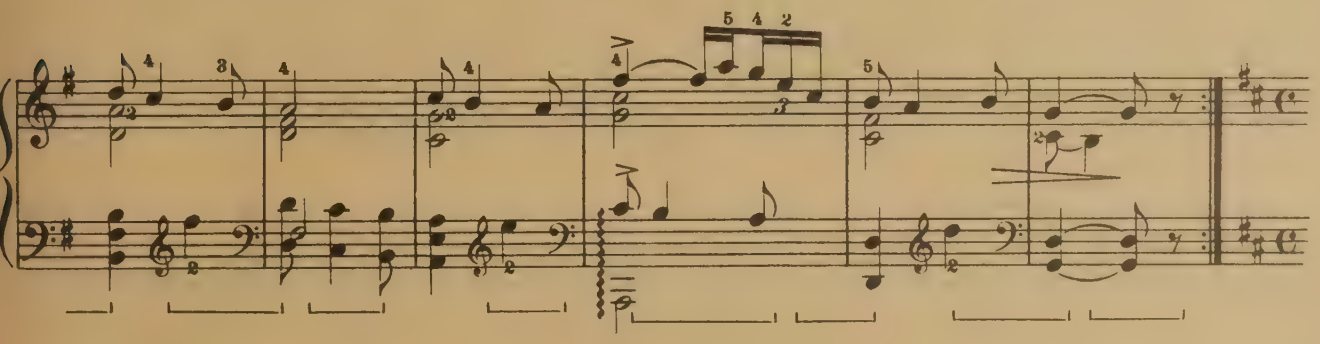
*) Troldhaugen, country home of the composer.

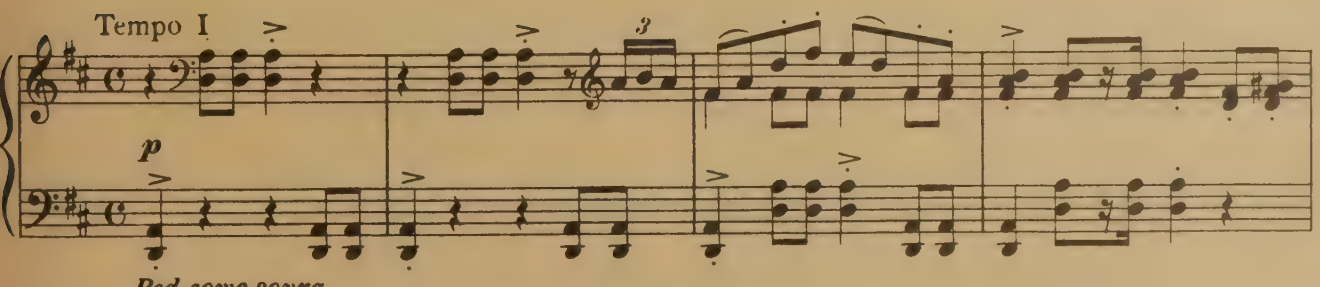
Copyright MCMX by Oliver Ditson Company

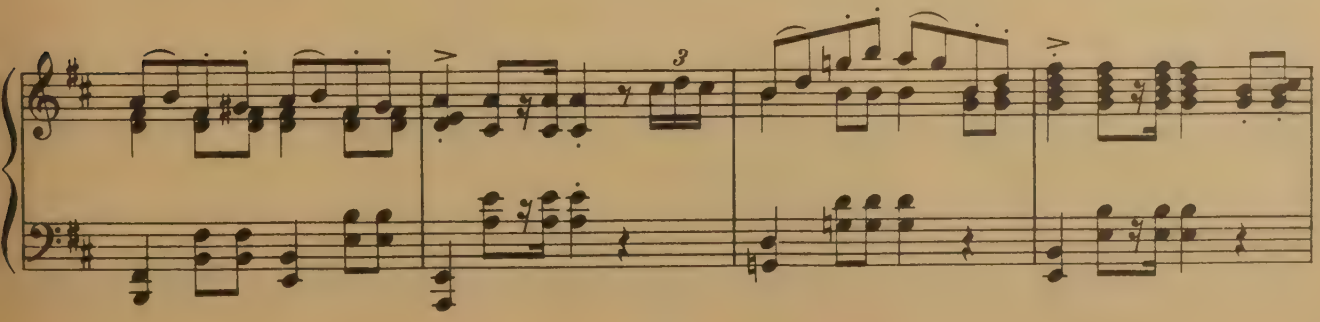

sempre pp
f
dim.
pp dolce
una corda
tre corde
dim.
pp
una corda
pp sempre
Da. sempre

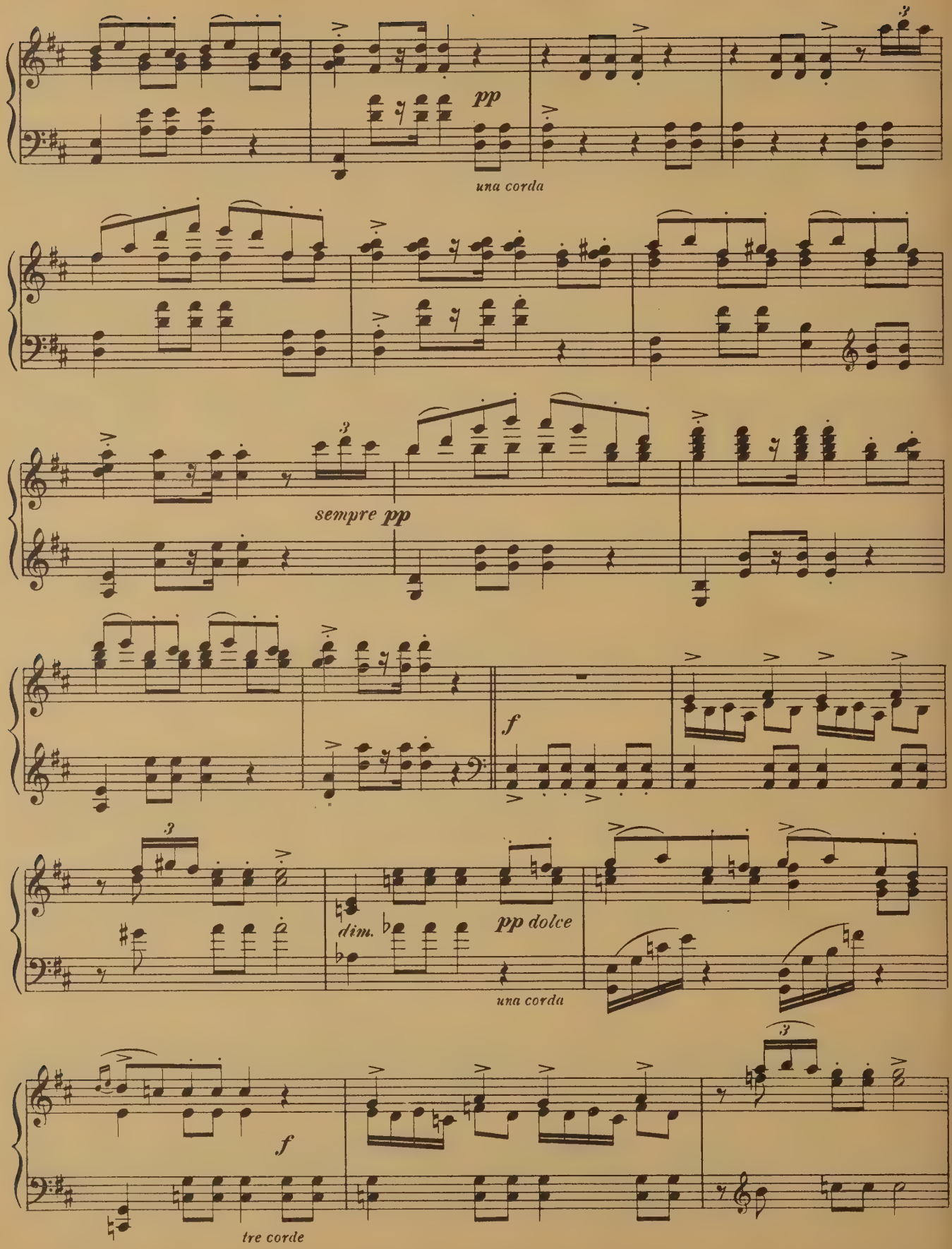

sempre
cresc.
sempre
tre corde
poco a poco
sempre
più cresc.
sempre
f

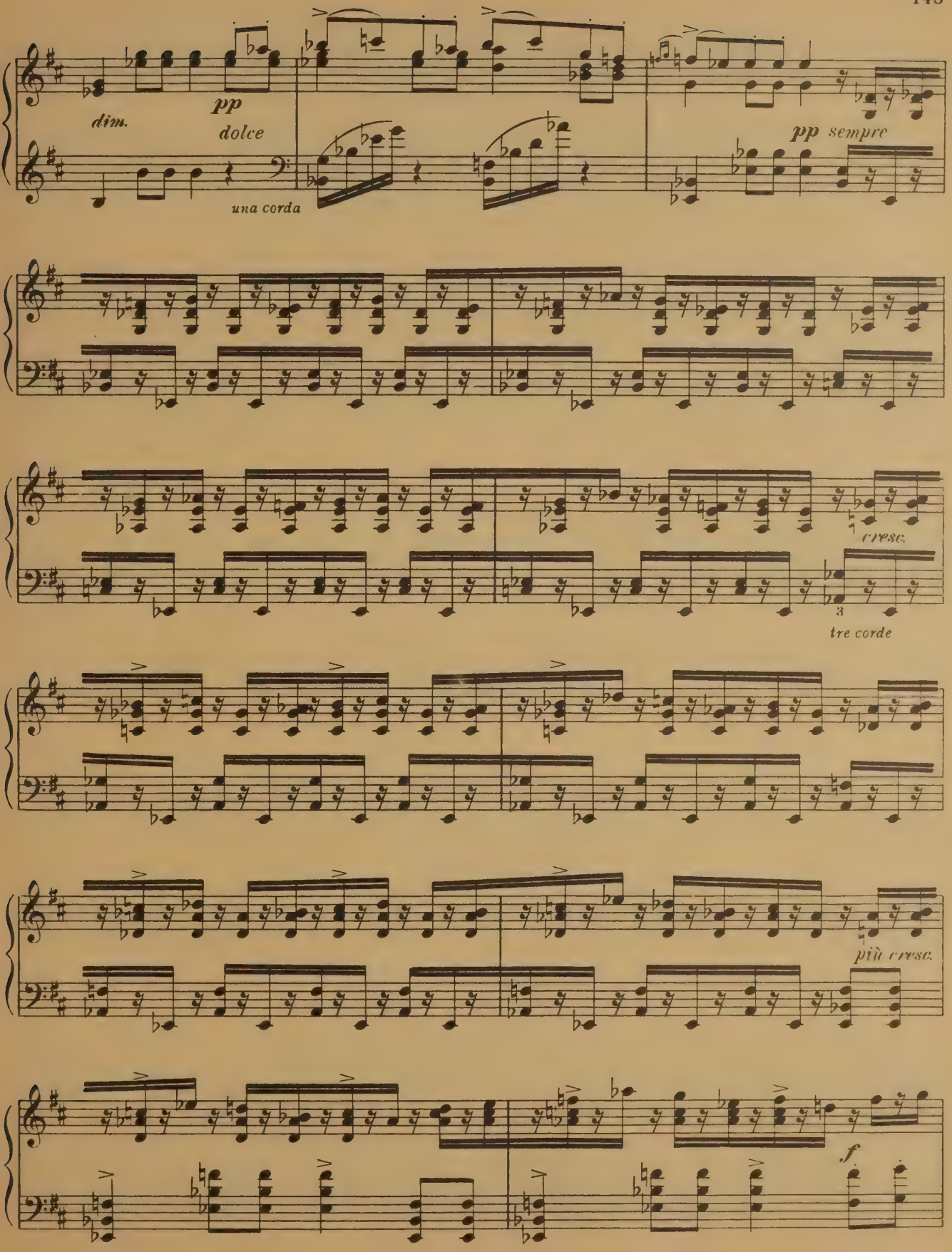

marcato
più f
poco rit.
a tempo
fff
fz
fz
fz
fz

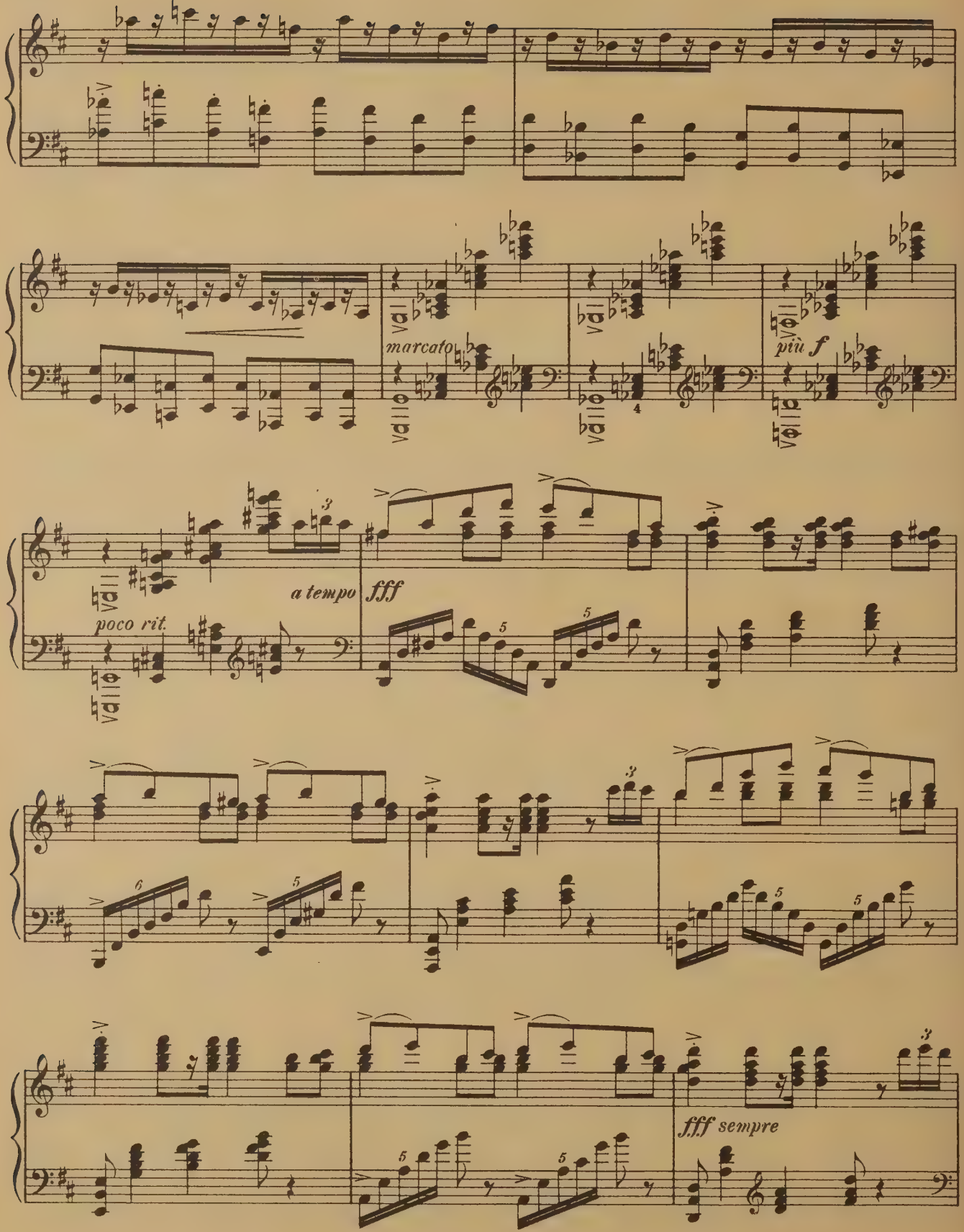

Poco tranquillo
cantando
p
cantando
f
dolce
pp
una corda
dolce
pp
R.H.



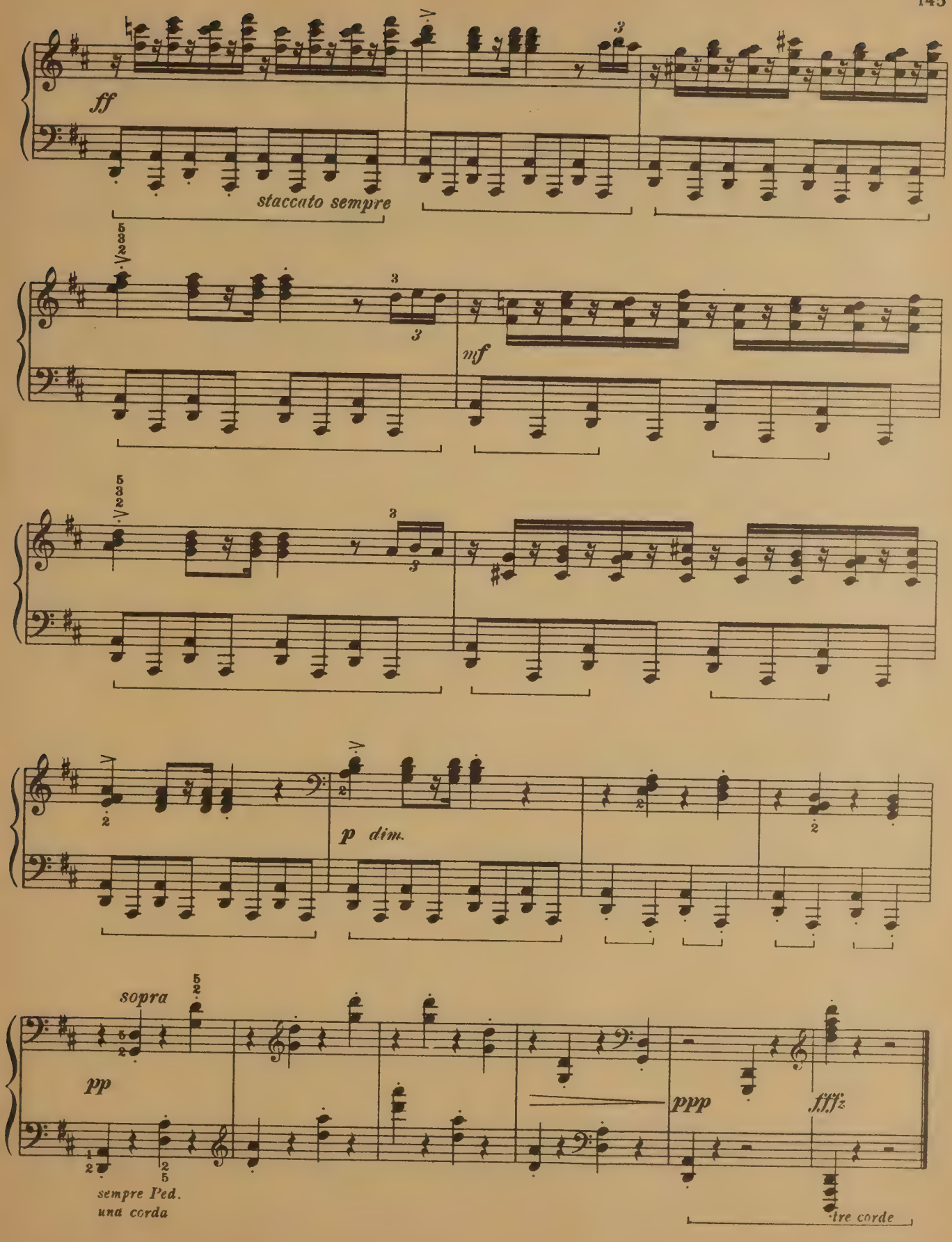
Tempo I

Ped. come sopra




pp
una corda
sempre pp
f
dim.
pp dolce
una corda
f
tre corde


dim.
pp
dolce
una corda
pp sempre
cresc.
3
tre corde
più cresc.
f


marcato
più f
a tempo
fff
poco rit.
fff sempre

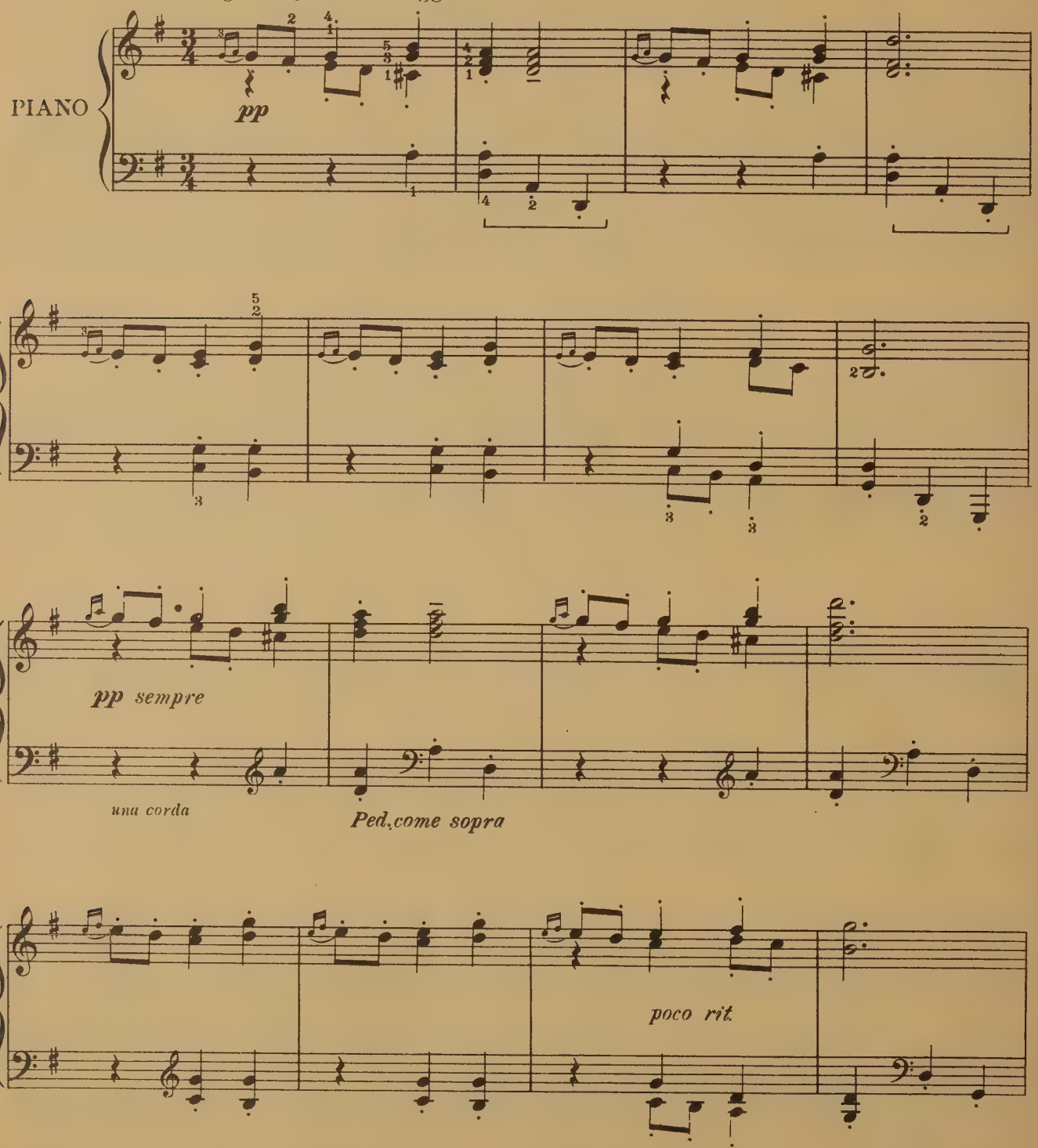

ff
staccato sempre
mf
p dim.
sopra
pp
sempre Ped.
una corda
ppp
fffz
tre corde

GRANDMOTHER'S MINUET
(GROSSMUTTERS MENUETT)

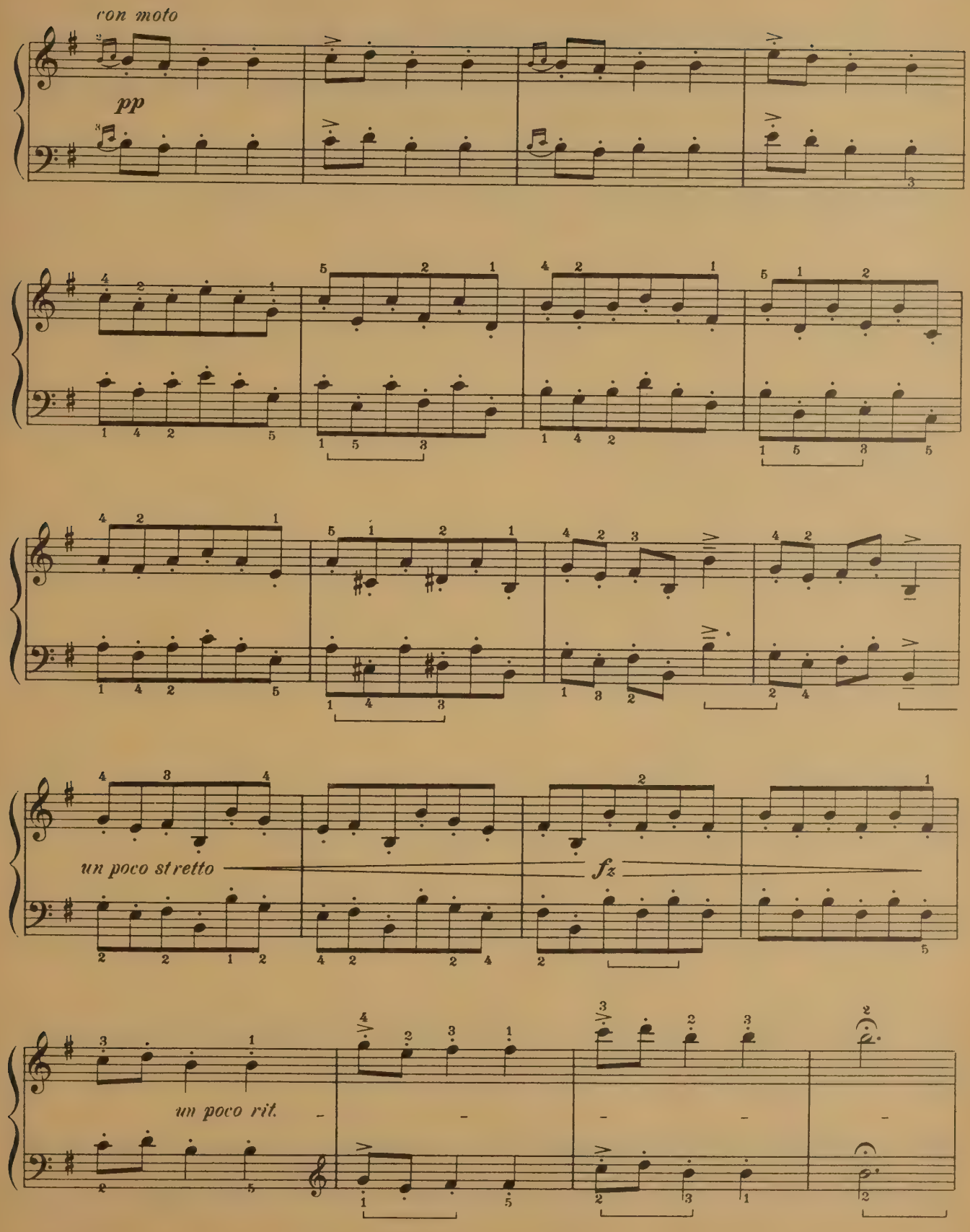
Edited by Bertha Feiring Tapper

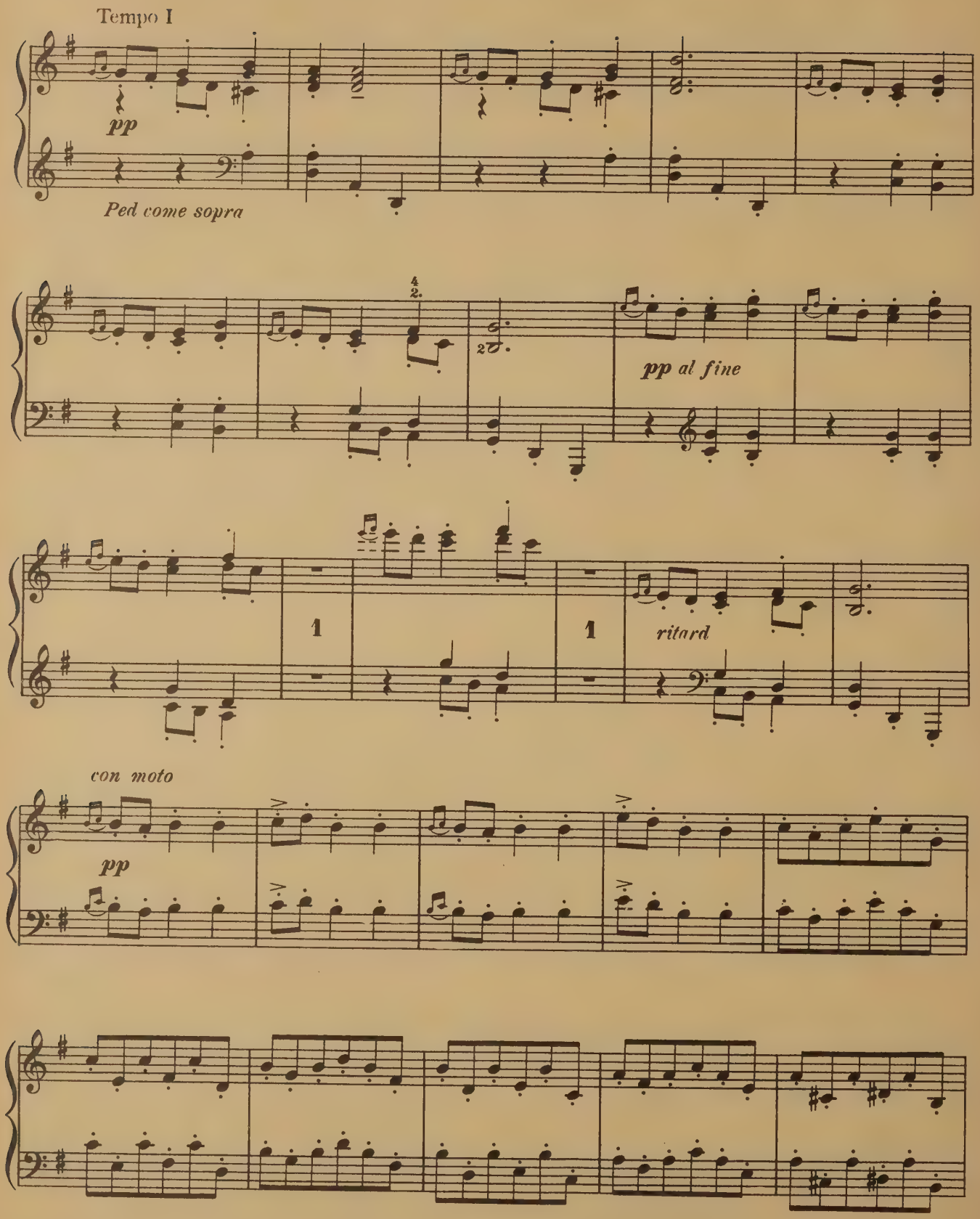
EDVARD GRIEG, Op. 68, №2
Lyric Pieces (Lyrische Stücke) Book IX

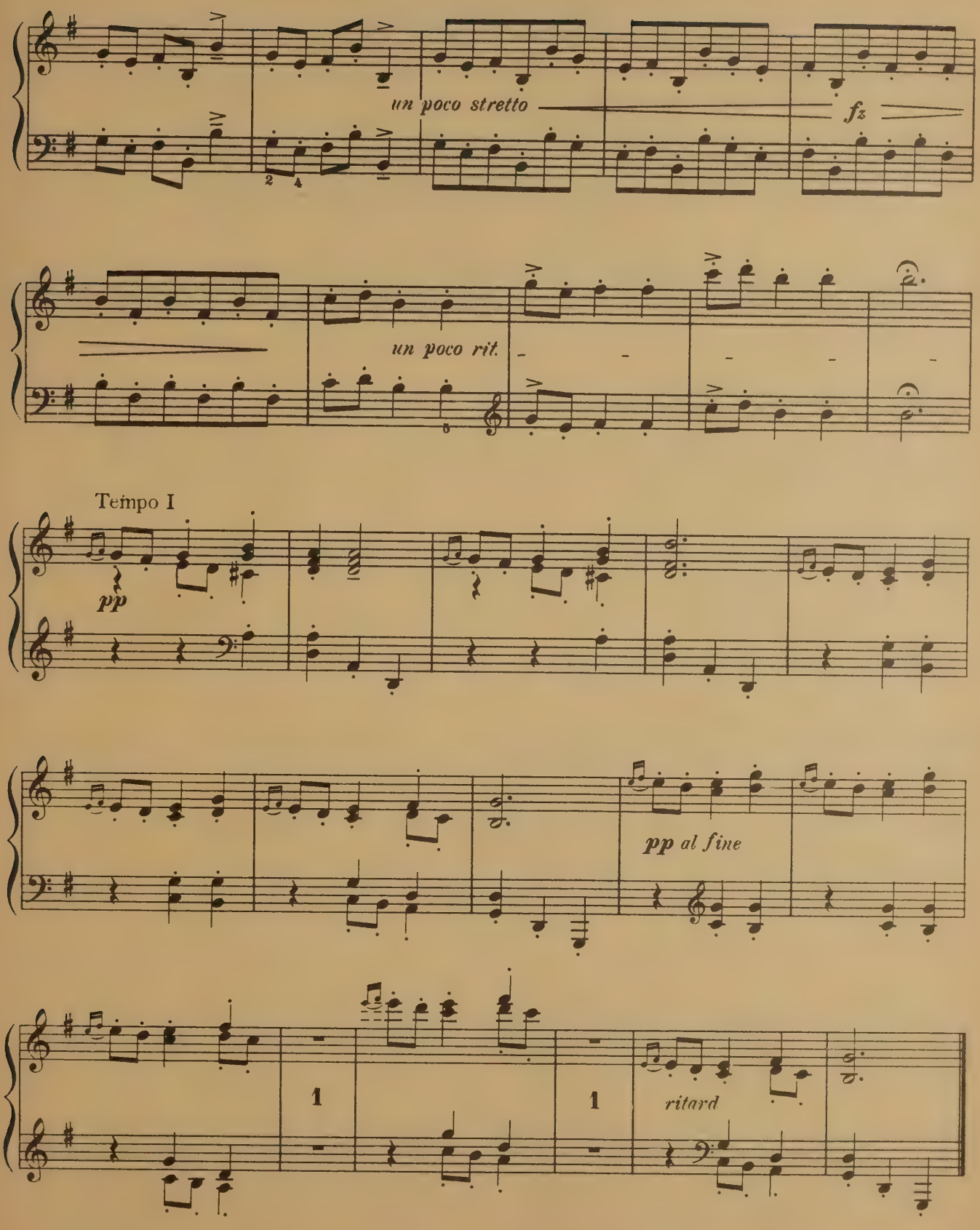
Allegretto grazioso e leggierissimo.



Copyright MCMX by Oliver Ditson Company


con moto
pp
un poco stretto
fz
un poco rit.

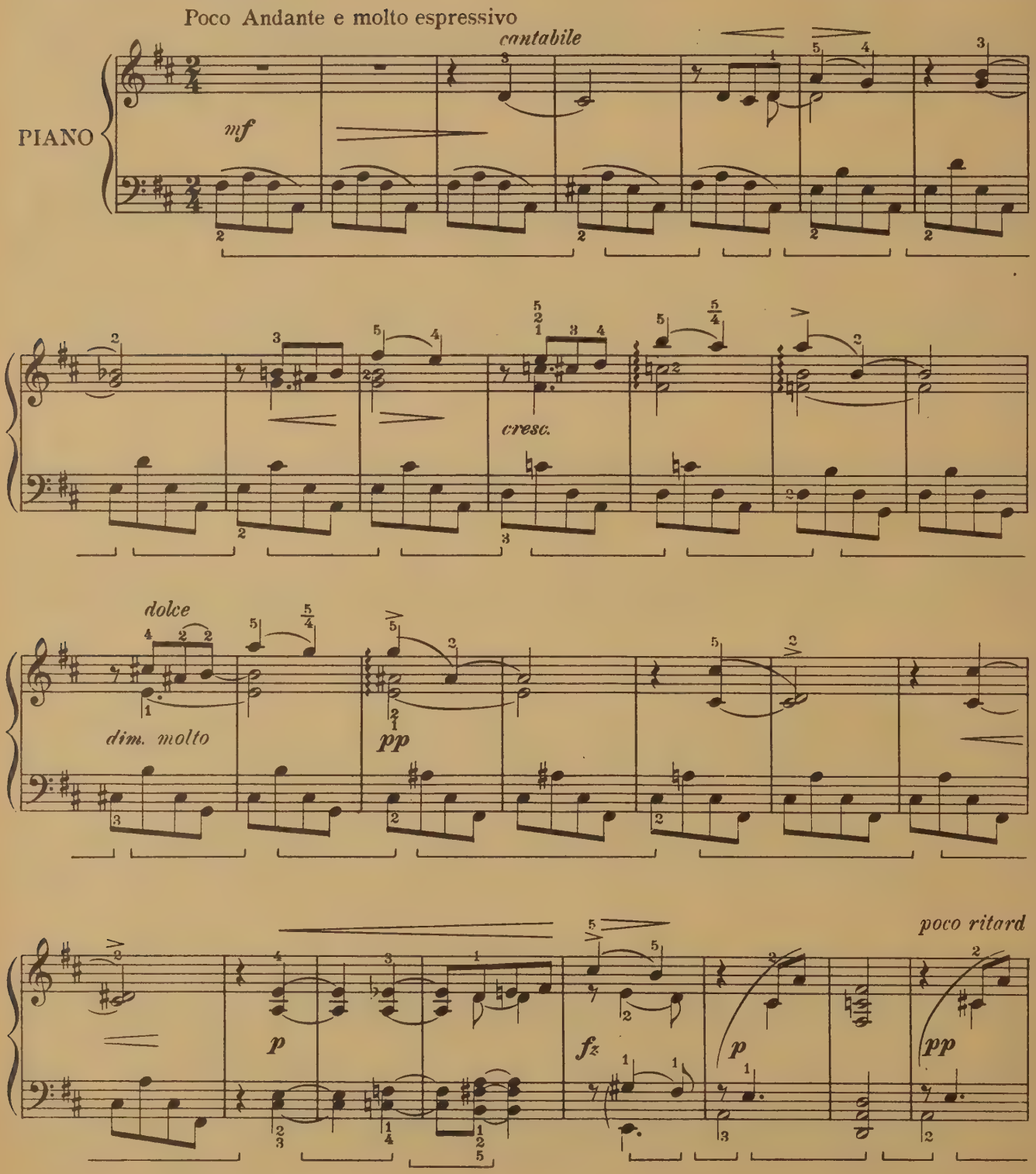

Tempo I
pp
Ped come sopra
pp al fine
1
1
ritard
con moto
pp


un poco stretto
fz
un poco rit.
Tempo I
pp
pp al fine
1
1
ritard

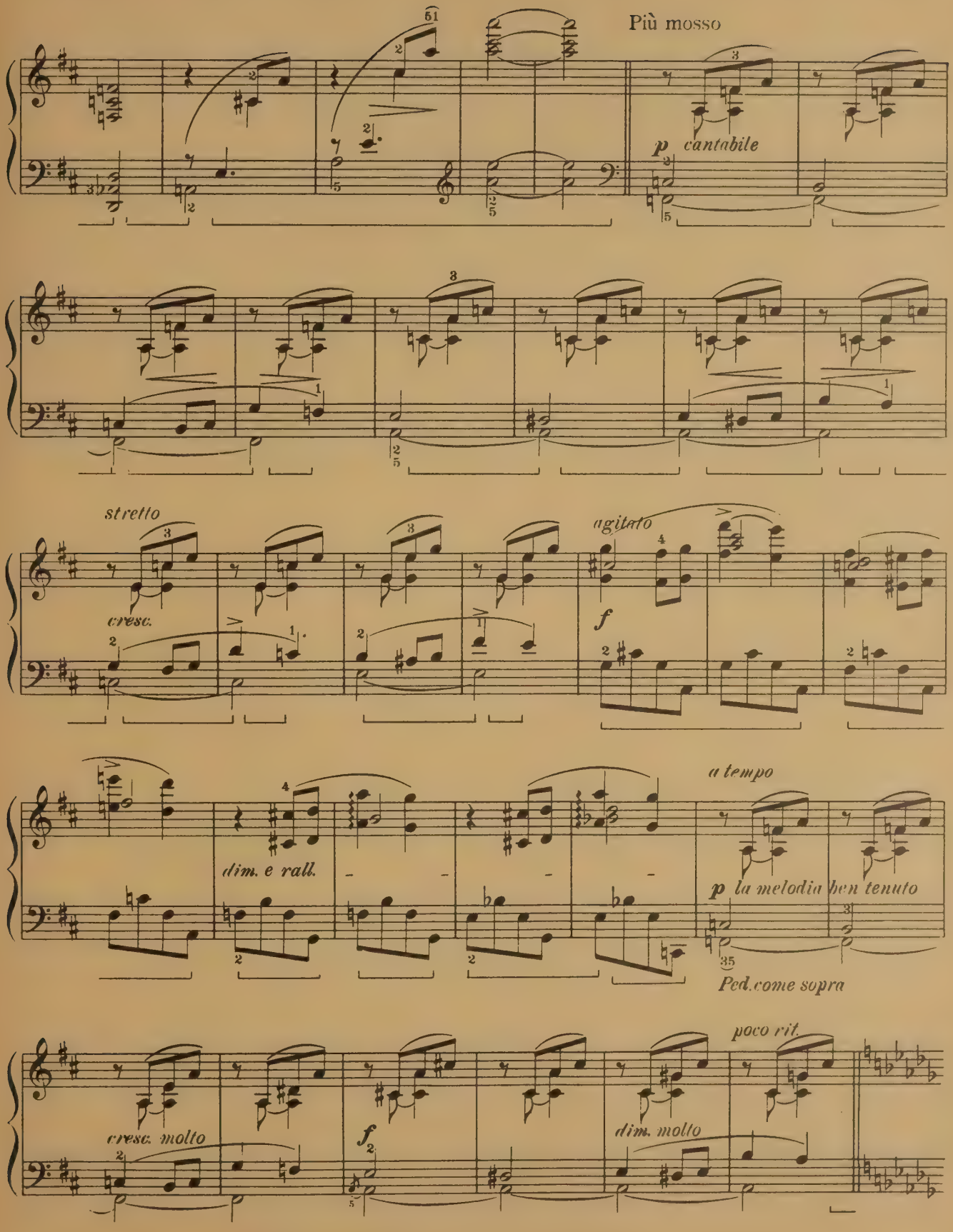
AT THY FEET
(ZU DEINEN FÜSSEN)

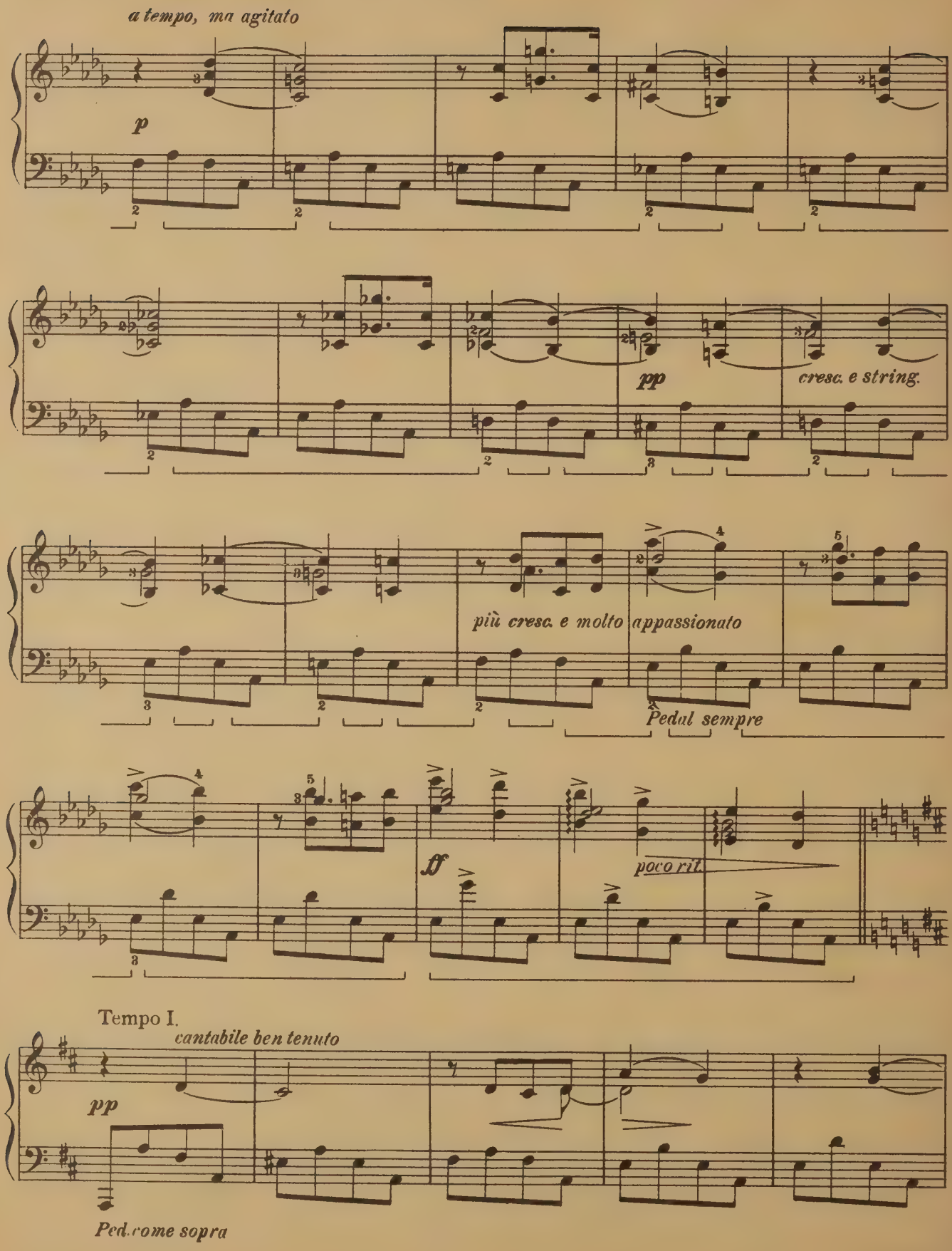
Edited by Bertha Feiring Tapper

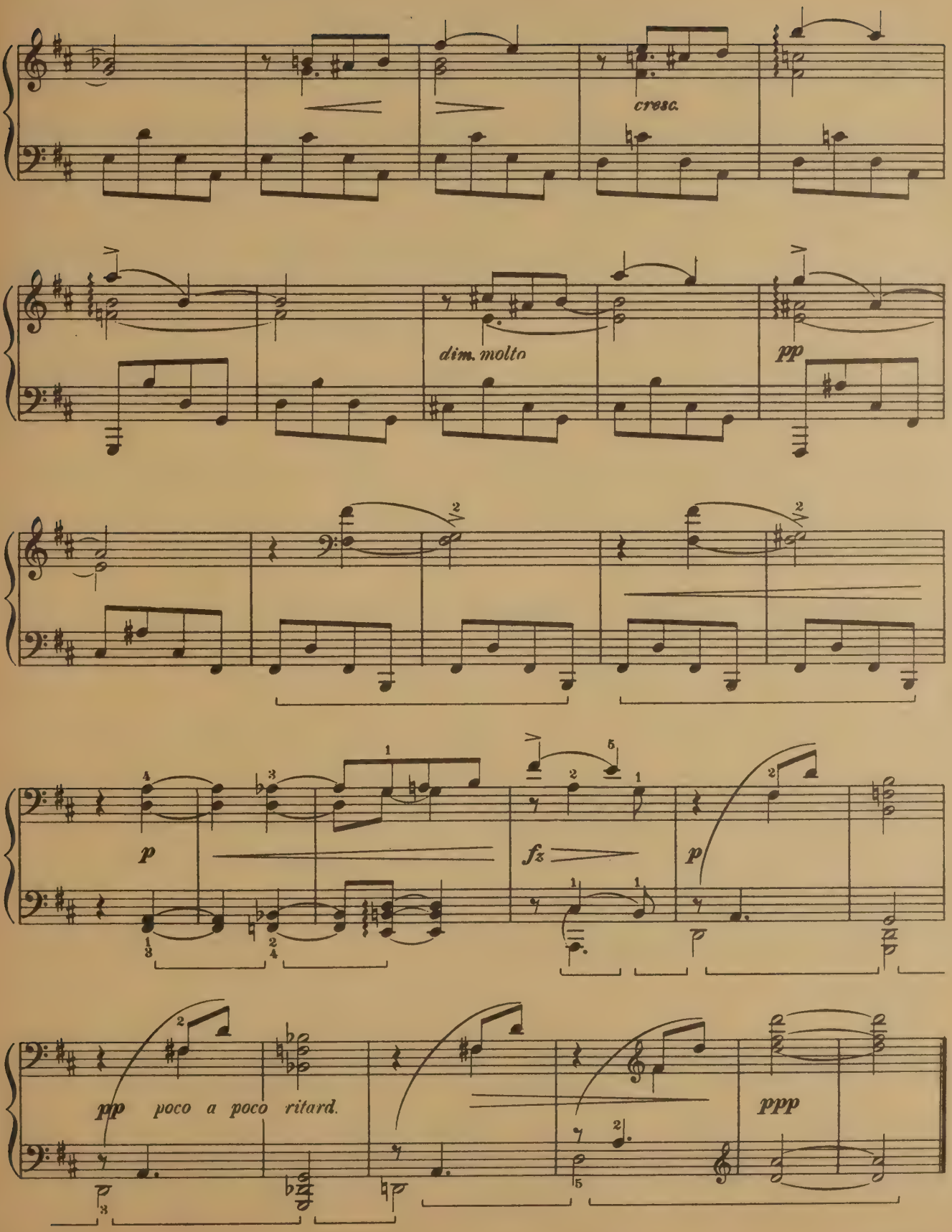
EDVARD GRIEG, Op. 68, № 3



Copyright MCMX by Oliver Ditson Company


Più mosso
p cantabile
stretto
cresc.
agitato
f
dim. e rall.
a tempo
p la melodia ben tenuto
Ped. come sopra
poco rit.
cresc. molto
f
dim. molto


a tempo, ma agitato
p
pp
cresc. e string.
più cresc. e molto appassionato
Pedal sempre
ff
poco rit.
Tempo I.
cantabile ben tenuto
pp
Ped. come sopra

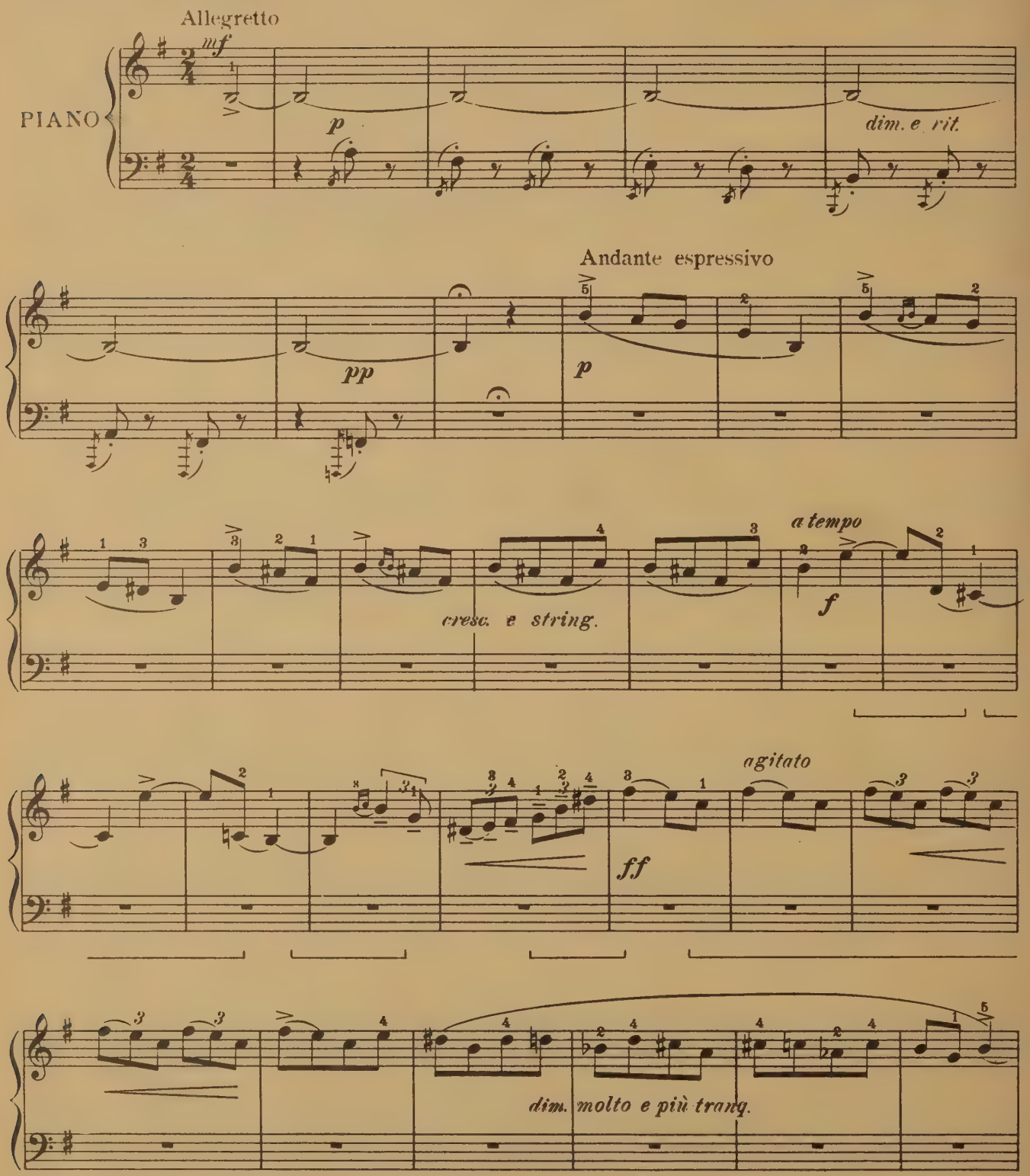

cresc.
dim. molto
pp
p
fz
p
pp poco a poco ritard.
ppp

EVENING IN THE MOUNTAINS

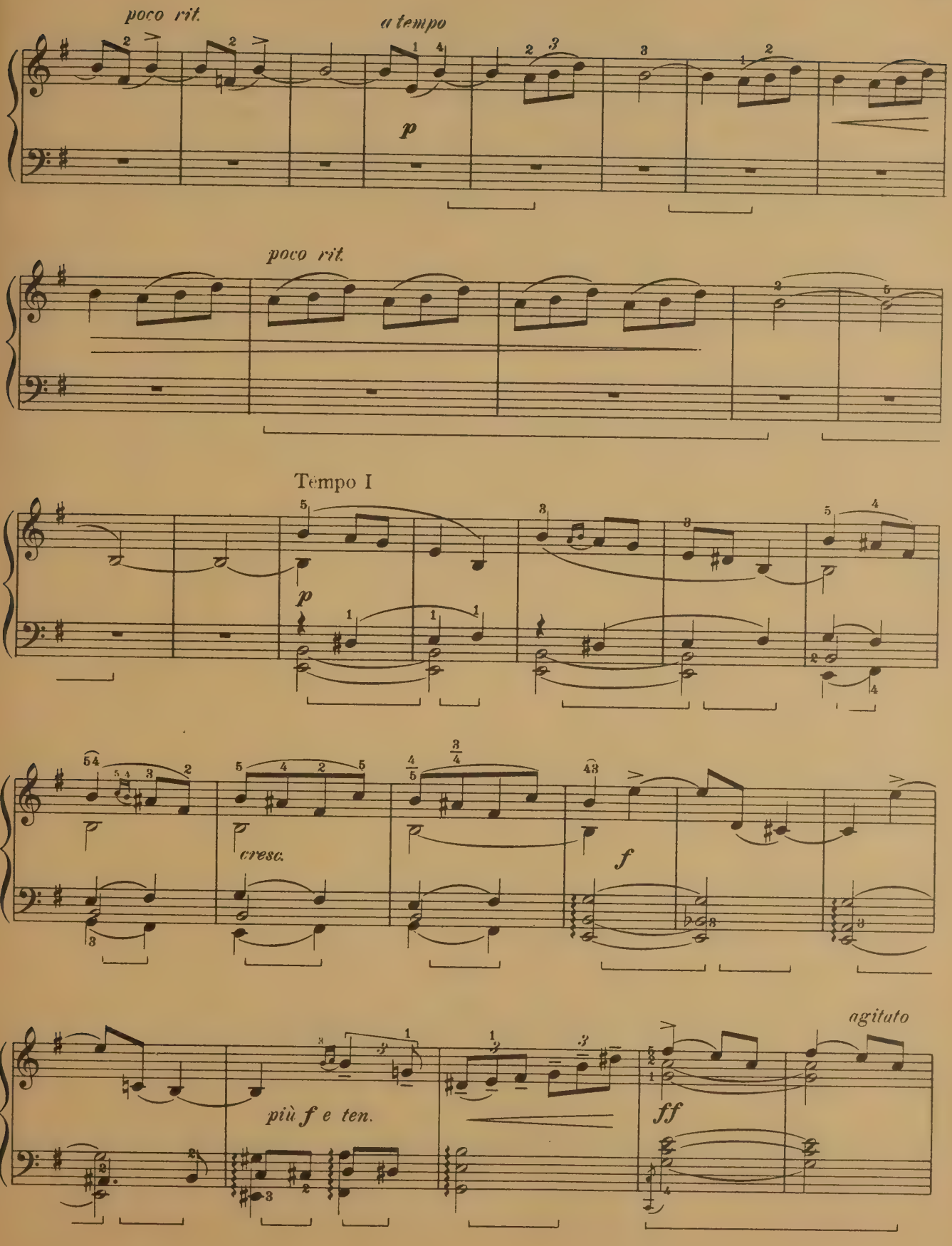
(ABEND IM HOCHGEBIRGE)

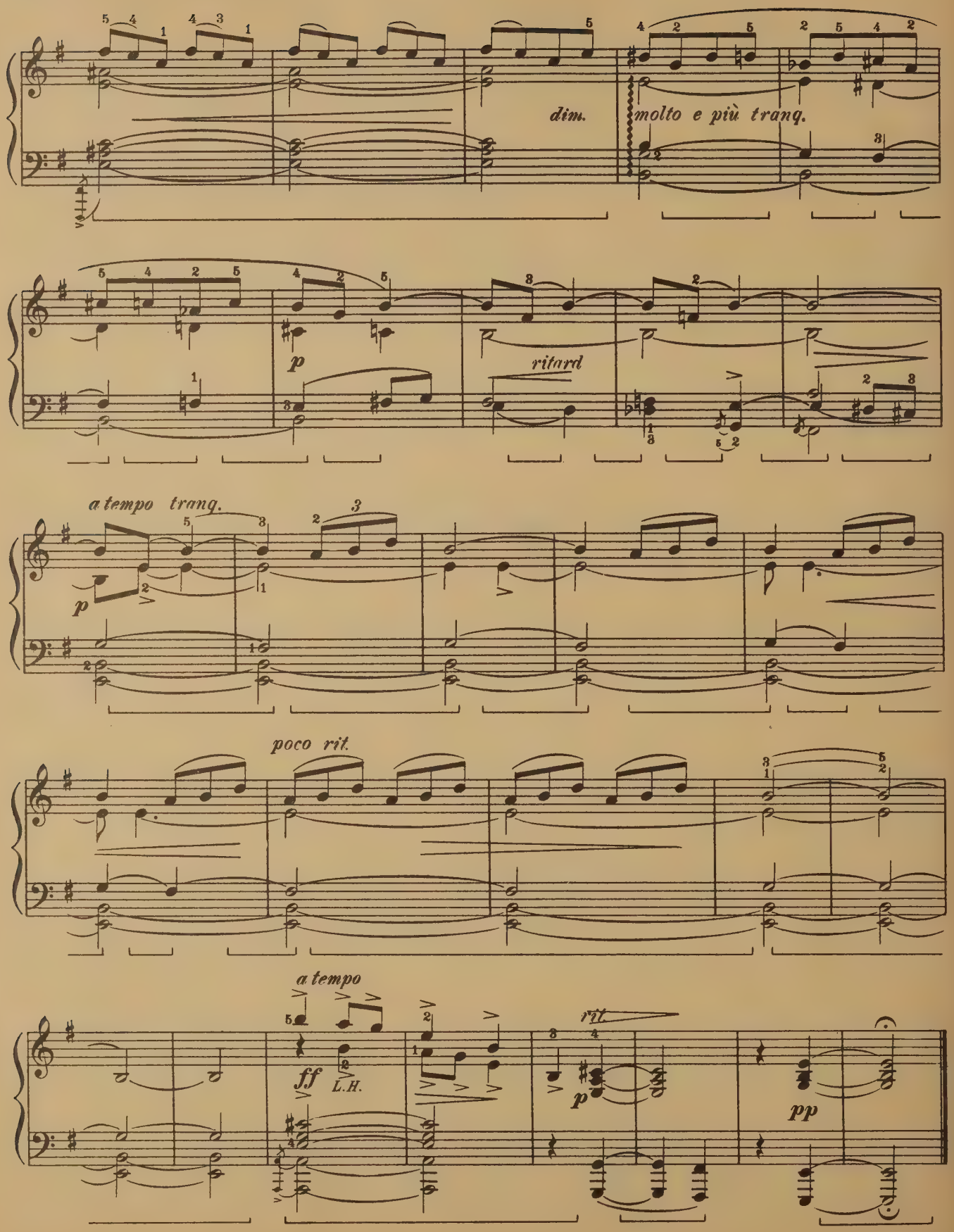
Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op. 68, № 4



Copyright MCMX by Oliver Ditson Company


poco rit.
a tempo
p
poco rit.
Tempo I
p
cresc.
f
più f e ten.
ff
agitato


dim.
molto e più tranq.
p
ritard
a tempo tranq.
p
poco rit.
a tempo
ff
L.H.
rit.
p
pp

AT THE CRADLE
(AN DER WIEGE)

Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op. 68, № 5

Allegretto tranquillamente.

PIANO

p cantando

cresc.

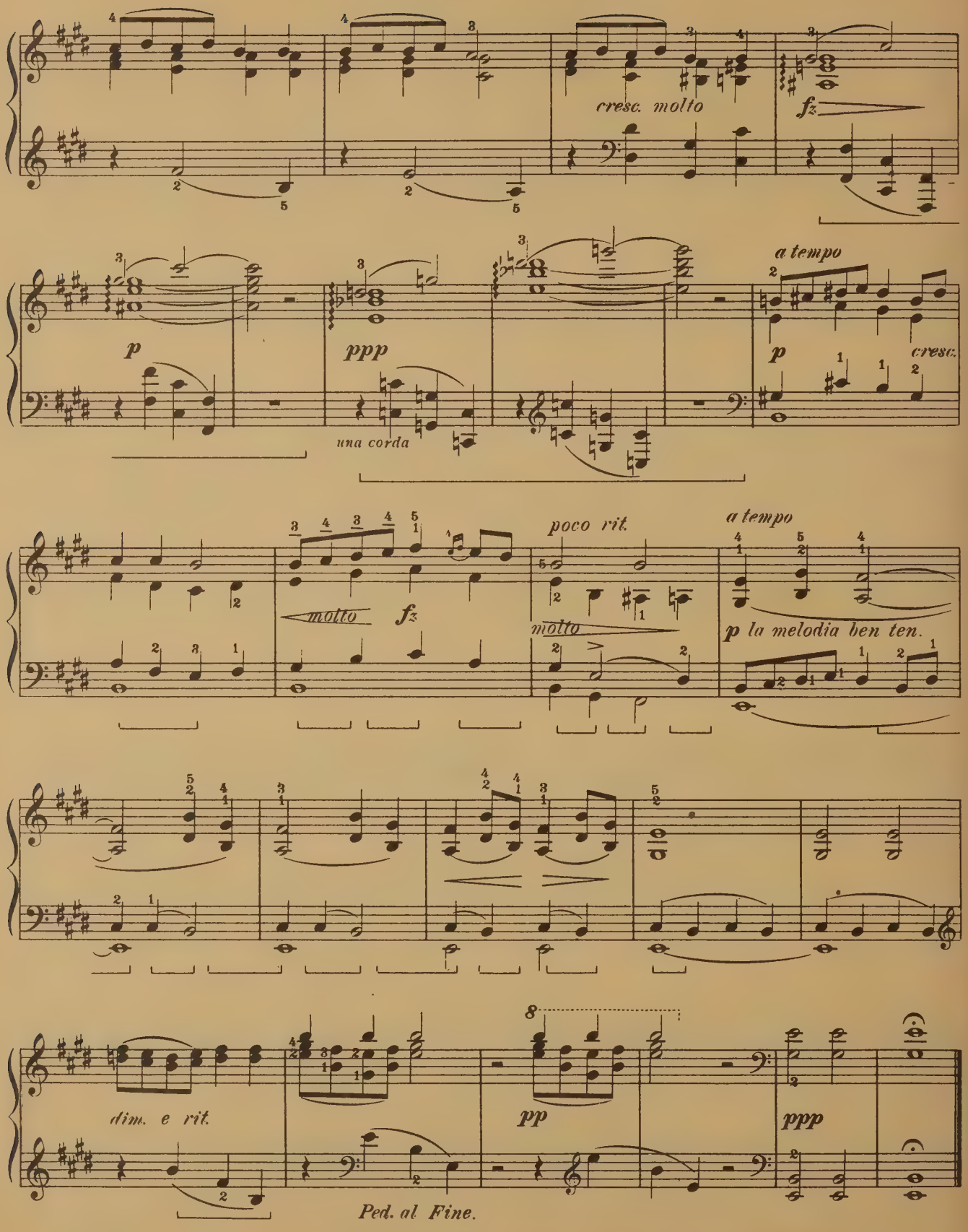
1. 2.

f

pp

pp sempre

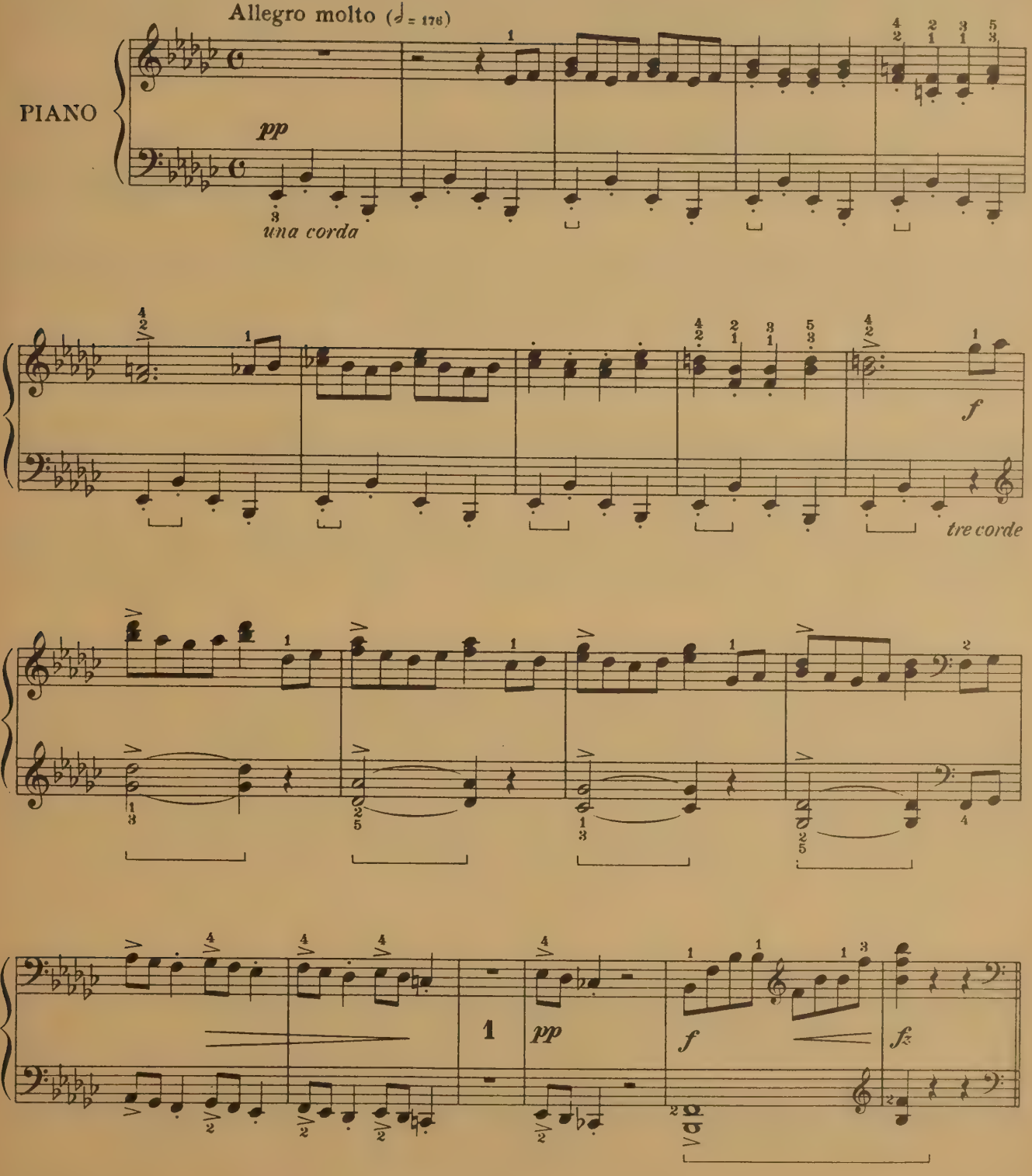
Copyright MCMX by Oliver Ditson Company


cresc. molto
fz
p
ppp
una corda
a tempo
p
cresc.
poco rit.
a tempo
molto
fz
molto
p la melodia ben ten.
dim. e rit.
pp
ppp
Ped. al Fine.

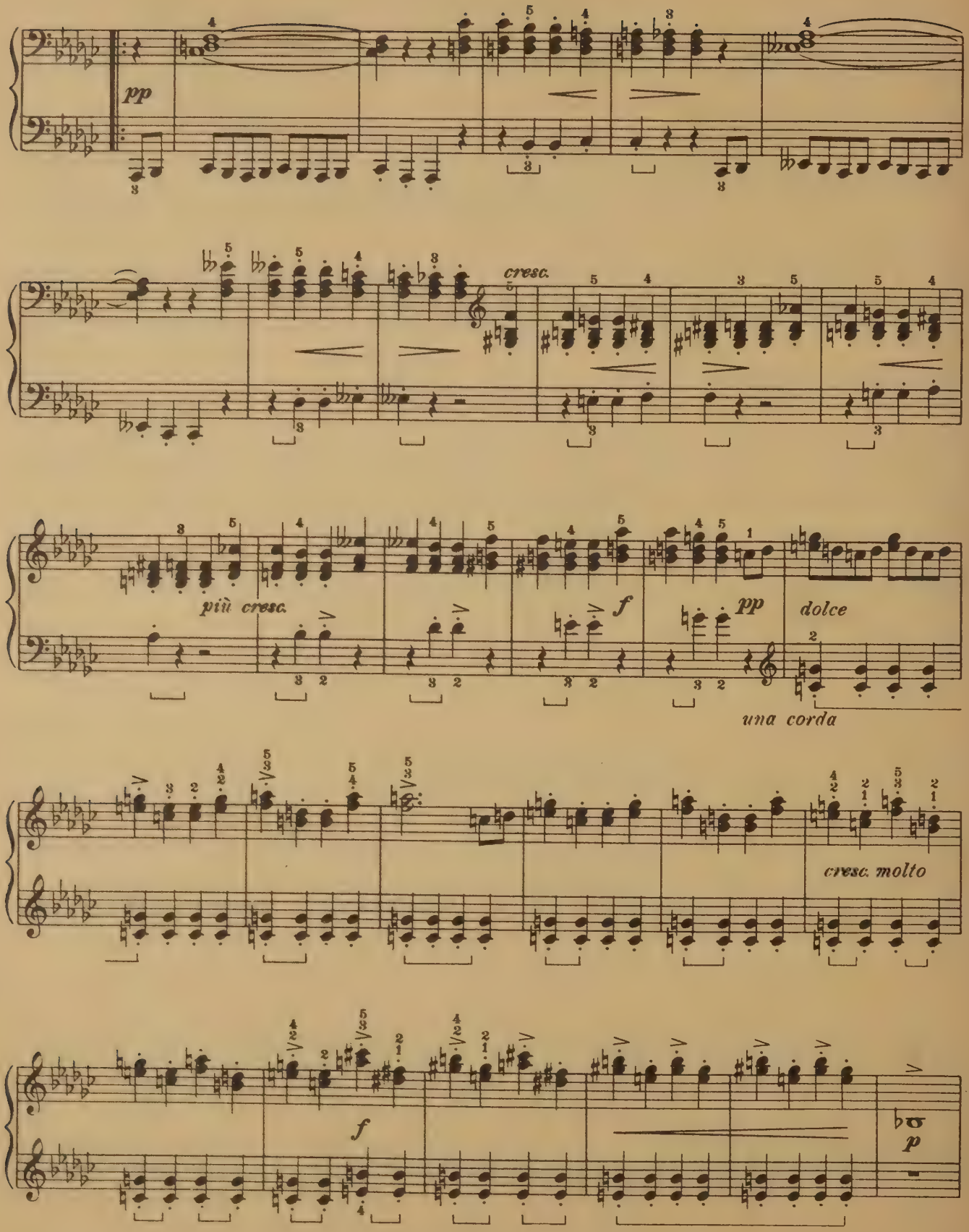
PUCK
(KOBOLD)

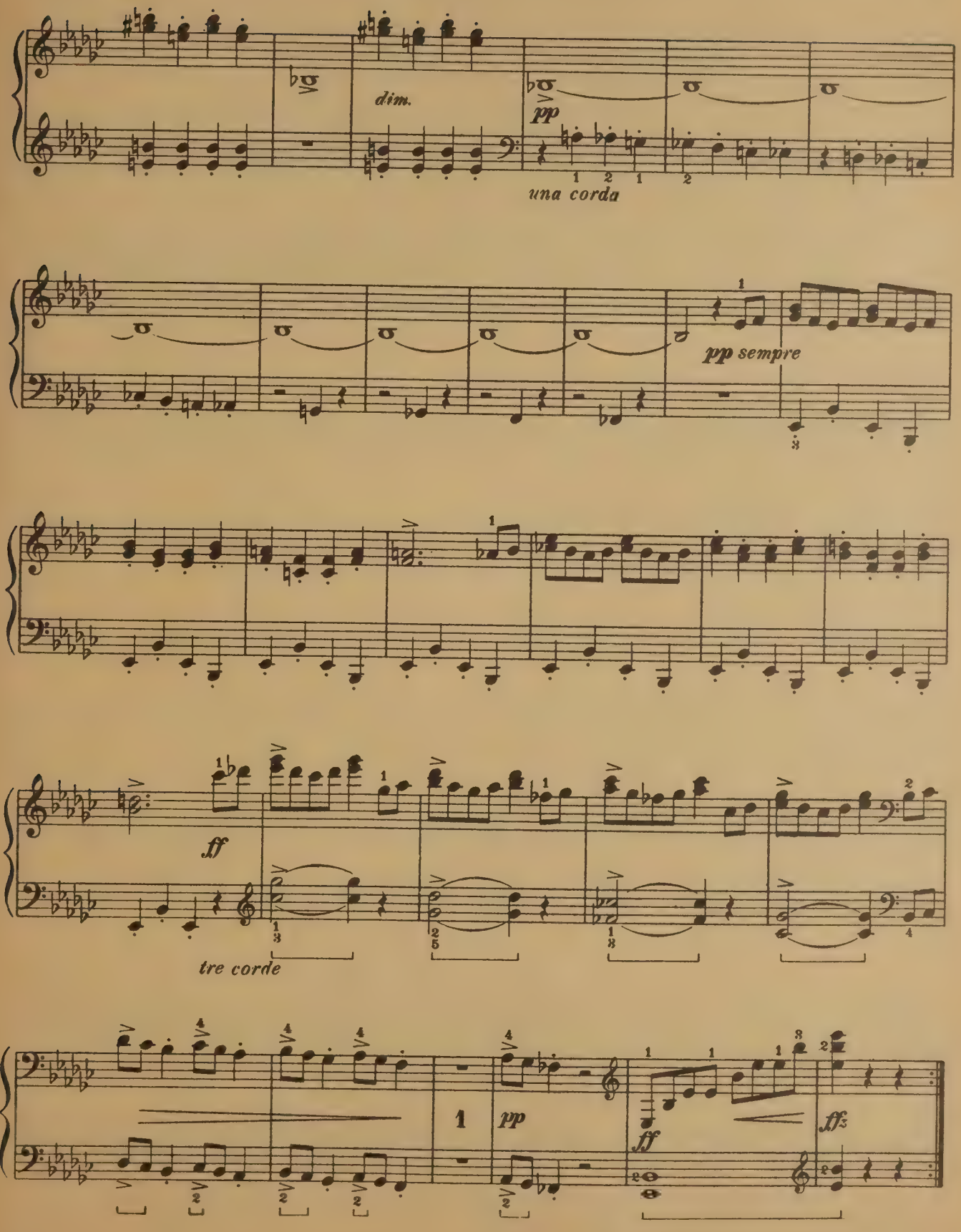
Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op. 71, № 3
Lyric Pieces (Lyrische Stücke) Book X



Copyright MCMX by Oliver Ditson Company

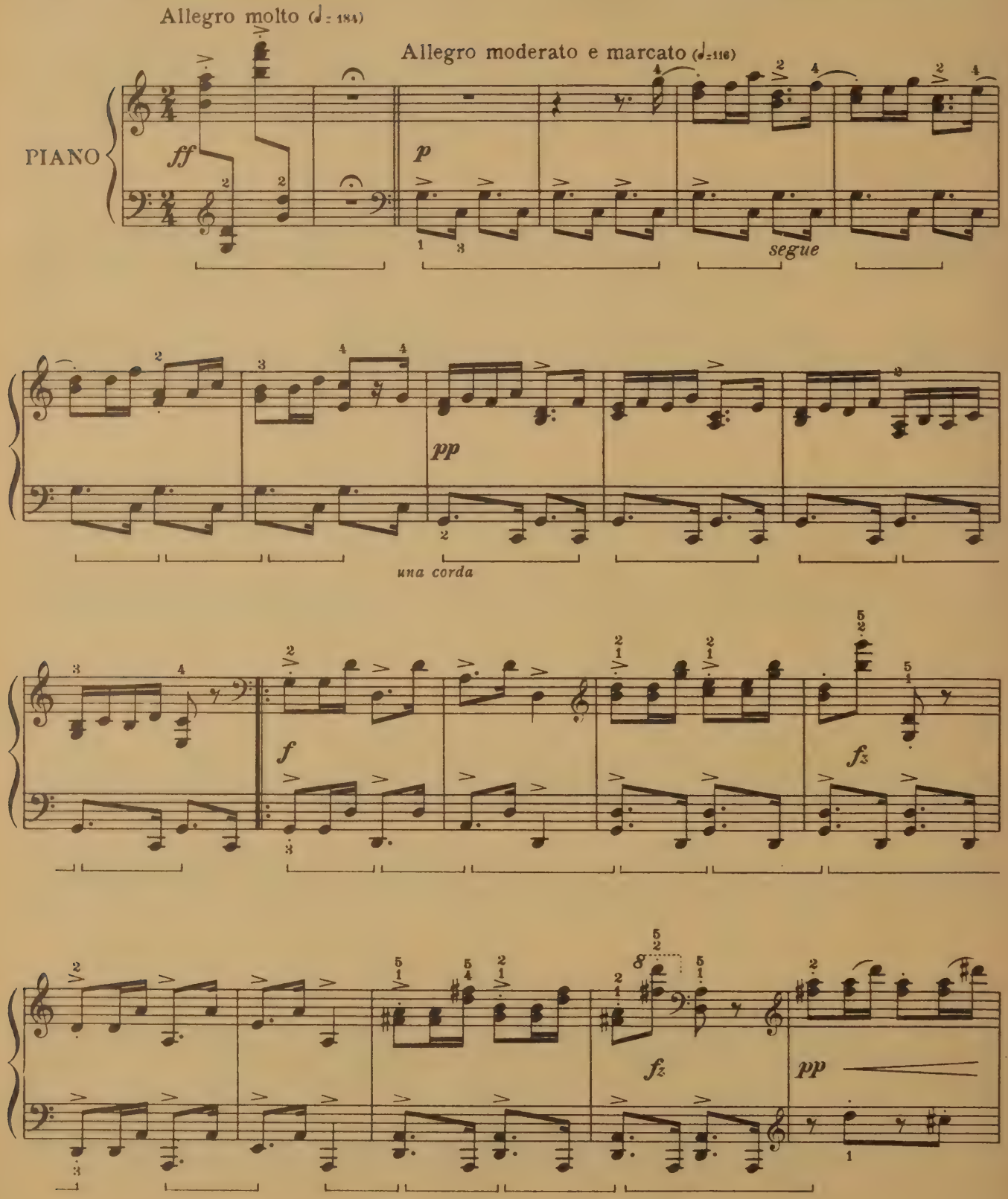

pp
cresc.
più cresc.
f
pp
dolce
una corda
cresc. molto
f
p


dim.
pp
una corda
pp sempre
ff
tre corde
1
pp
ff
fffz

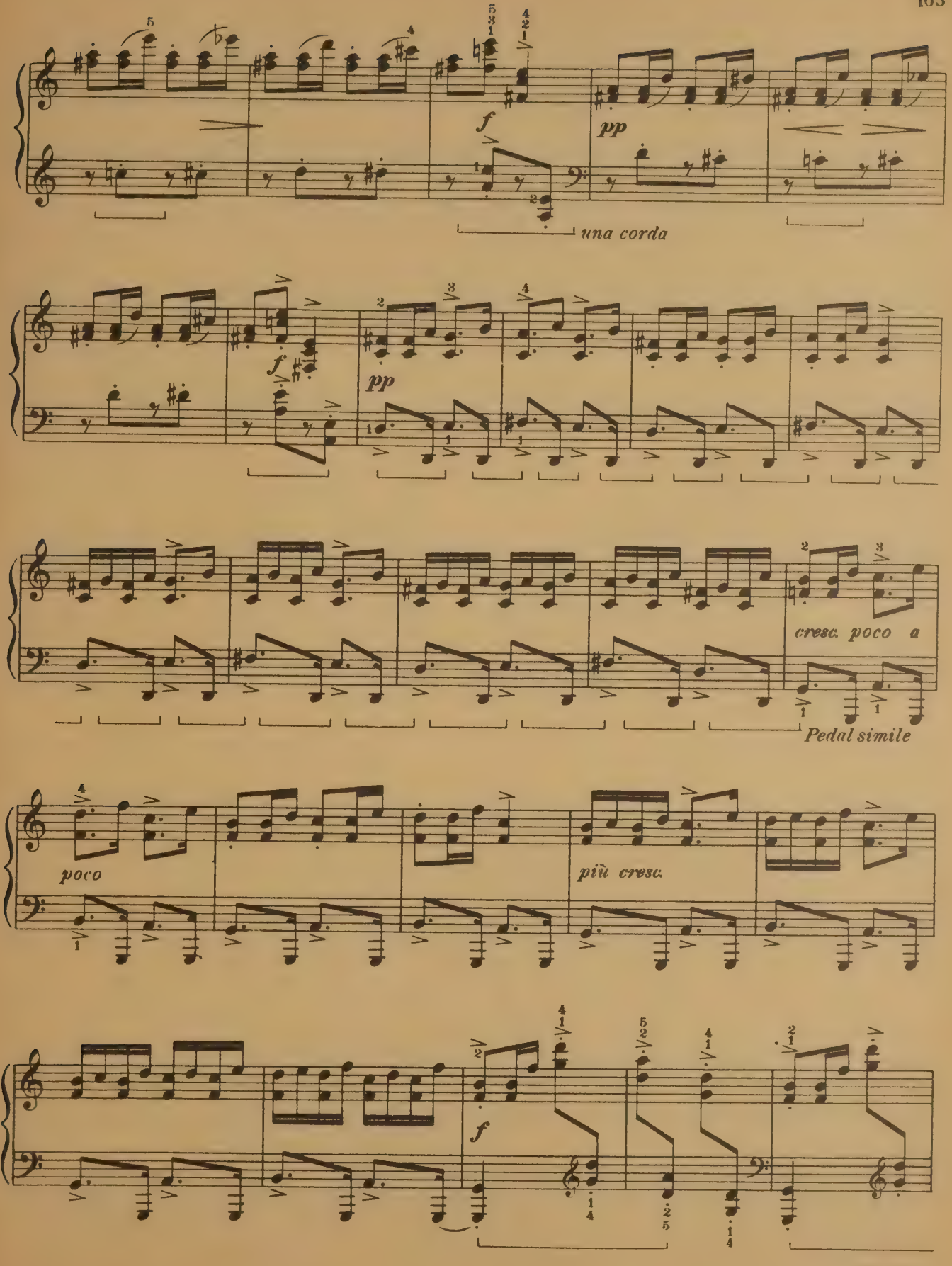
HALLING
NORWEGIAN DANCE

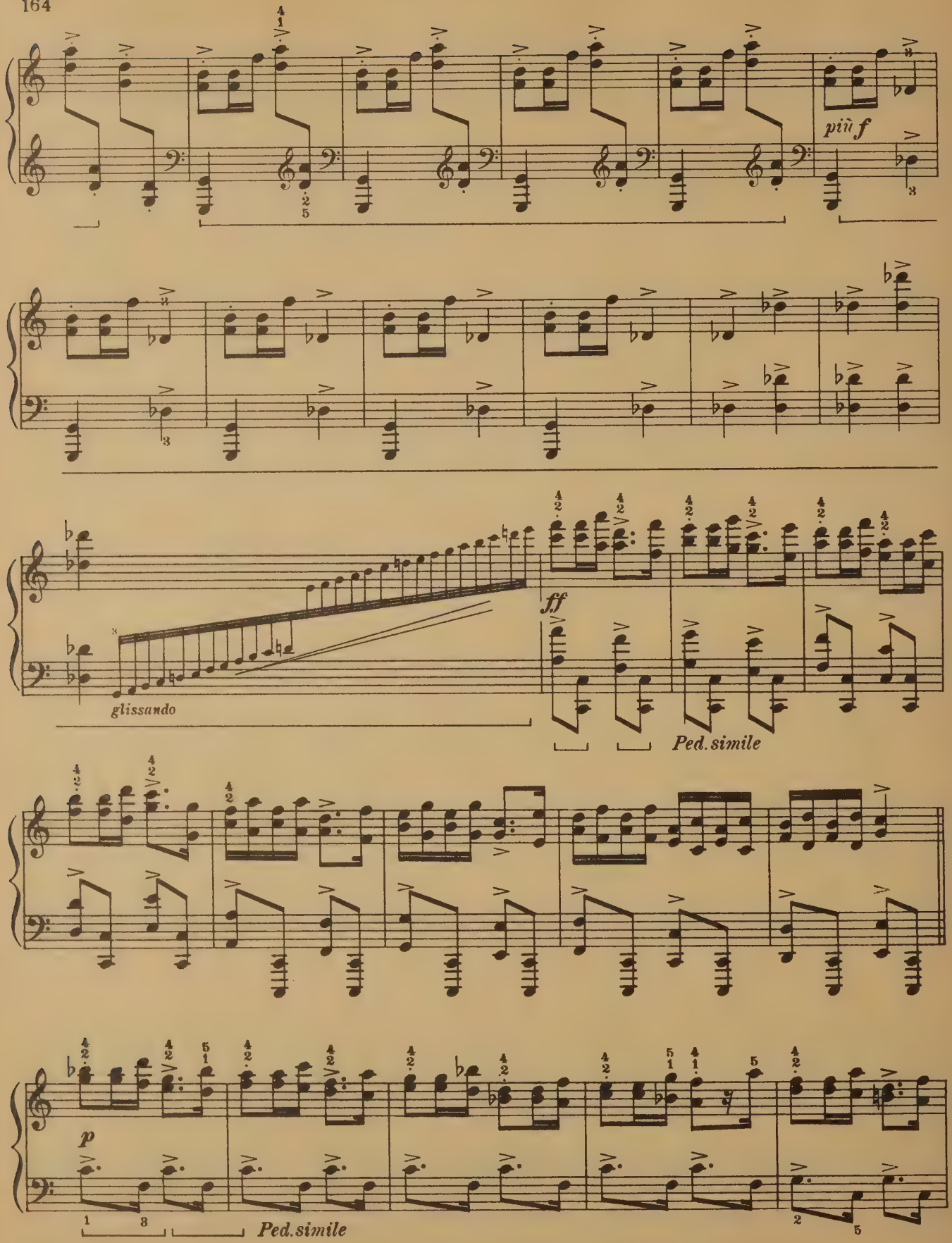
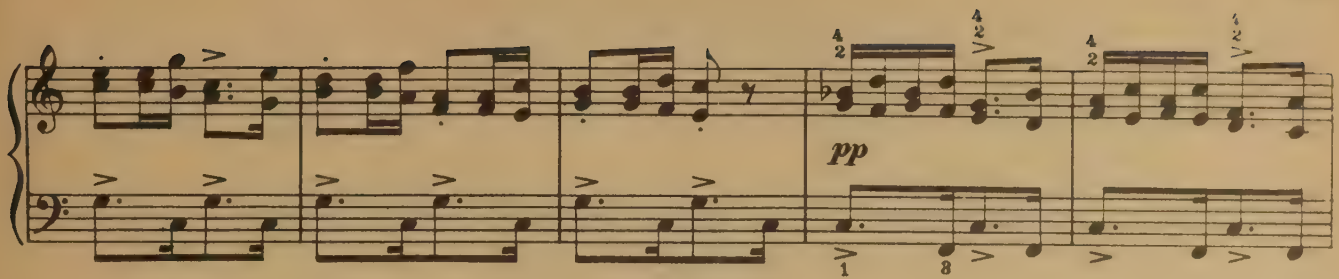
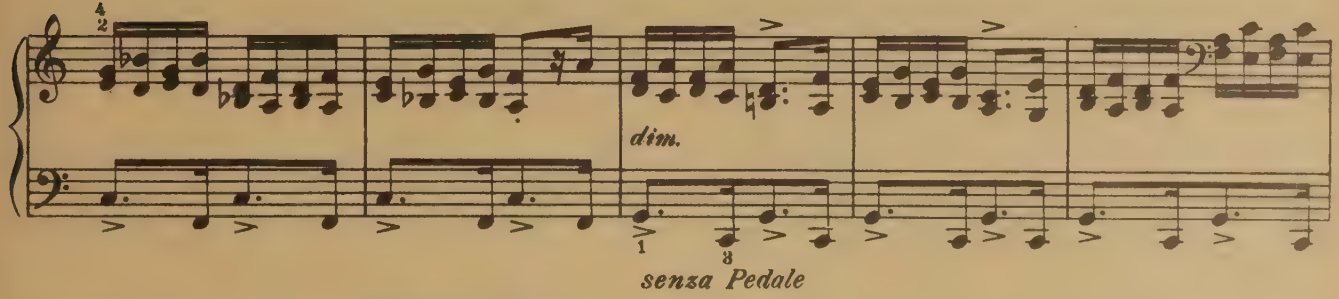
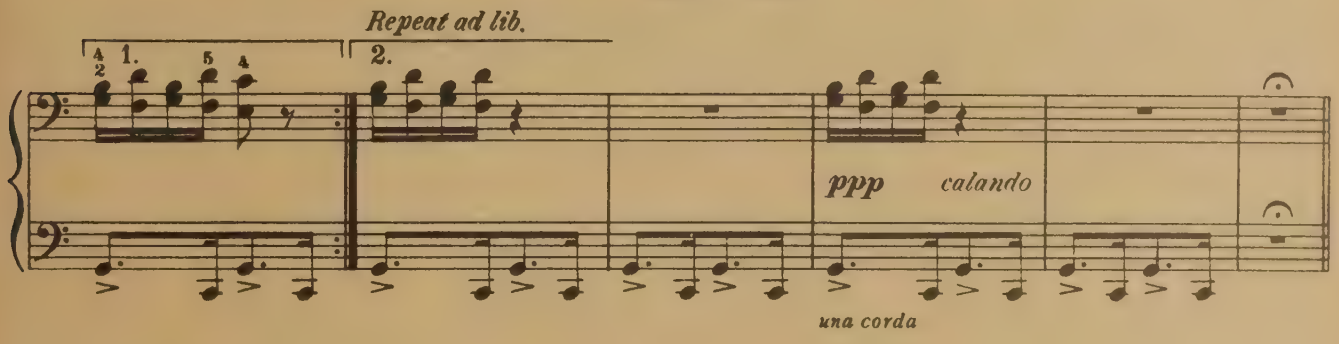
Edited by Bertha Feiring Tapper

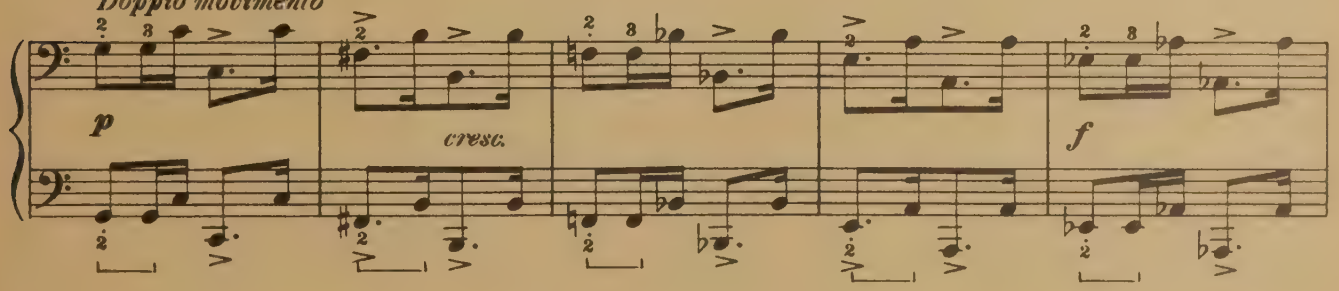
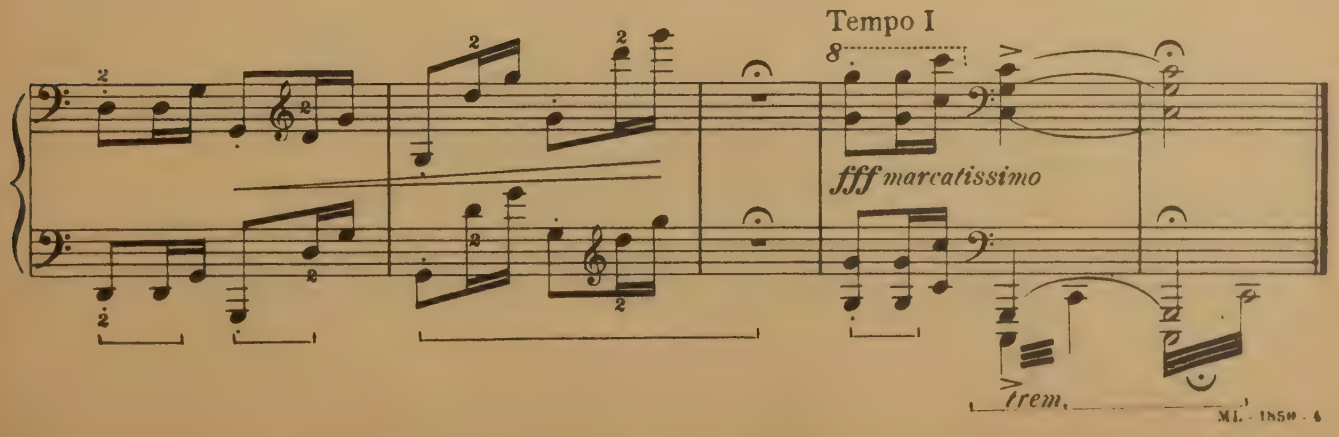
EDVARD GRIEG, Op. 71, № 5



Copyright MCMX by Oliver Ditson Company

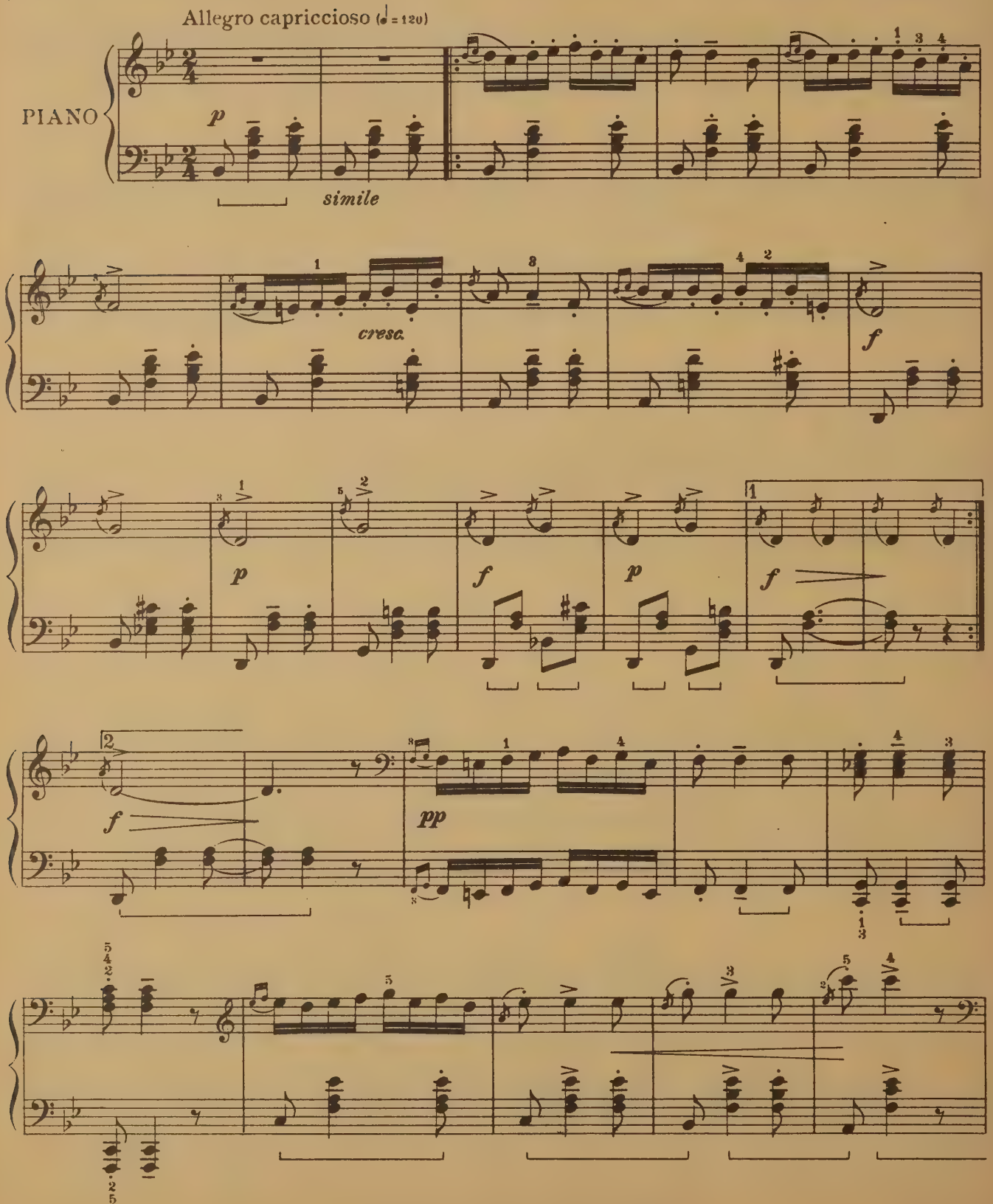

f
pp
una corda
f
pp
cresc. poco a
Pedal simile
poco
più cresc.
f


più f
glissando
ff
Ped. simile
p
Ped. simile

Allegro molto

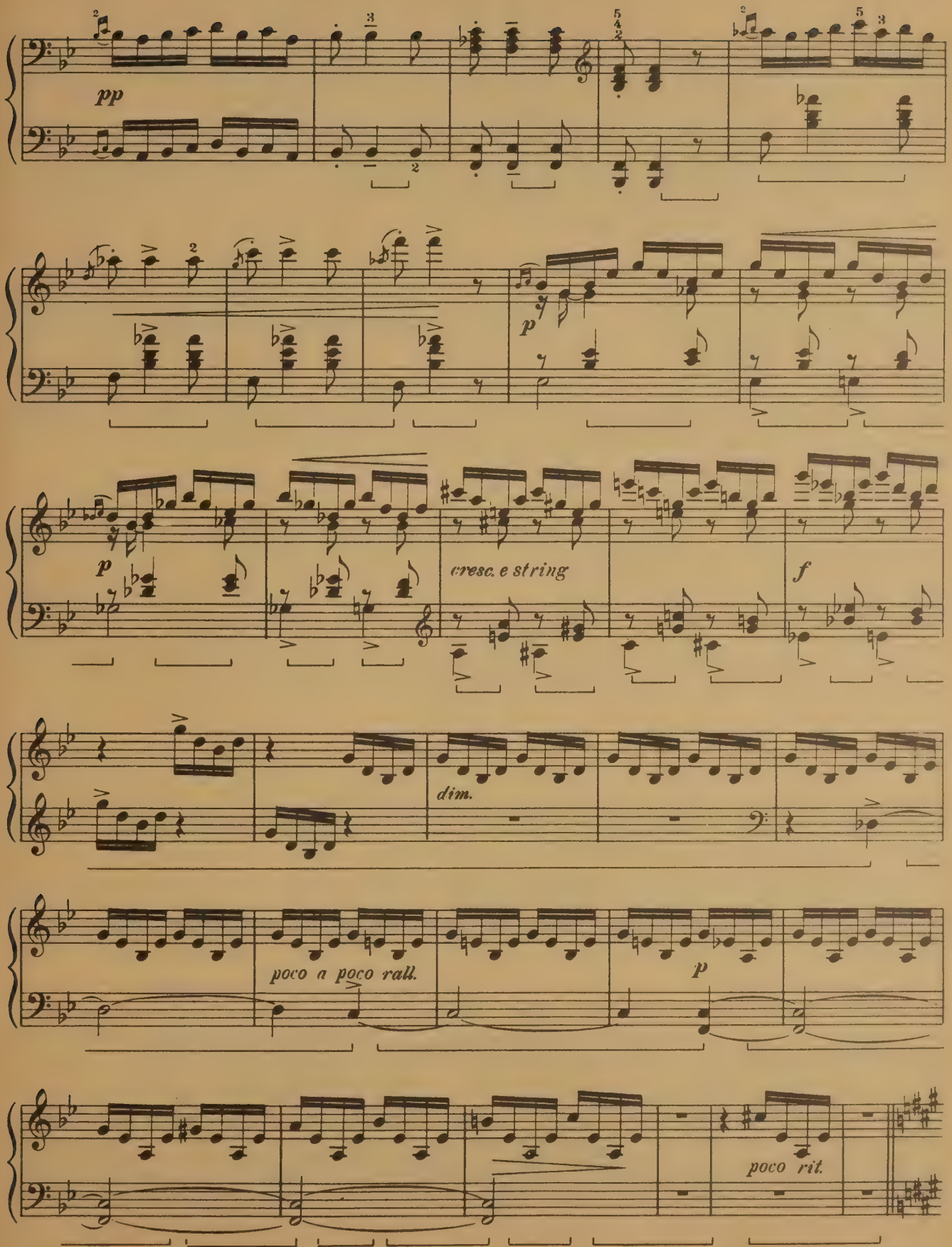
Doppio movimento

Tempo I

SCHERZO-IMPROMPTU

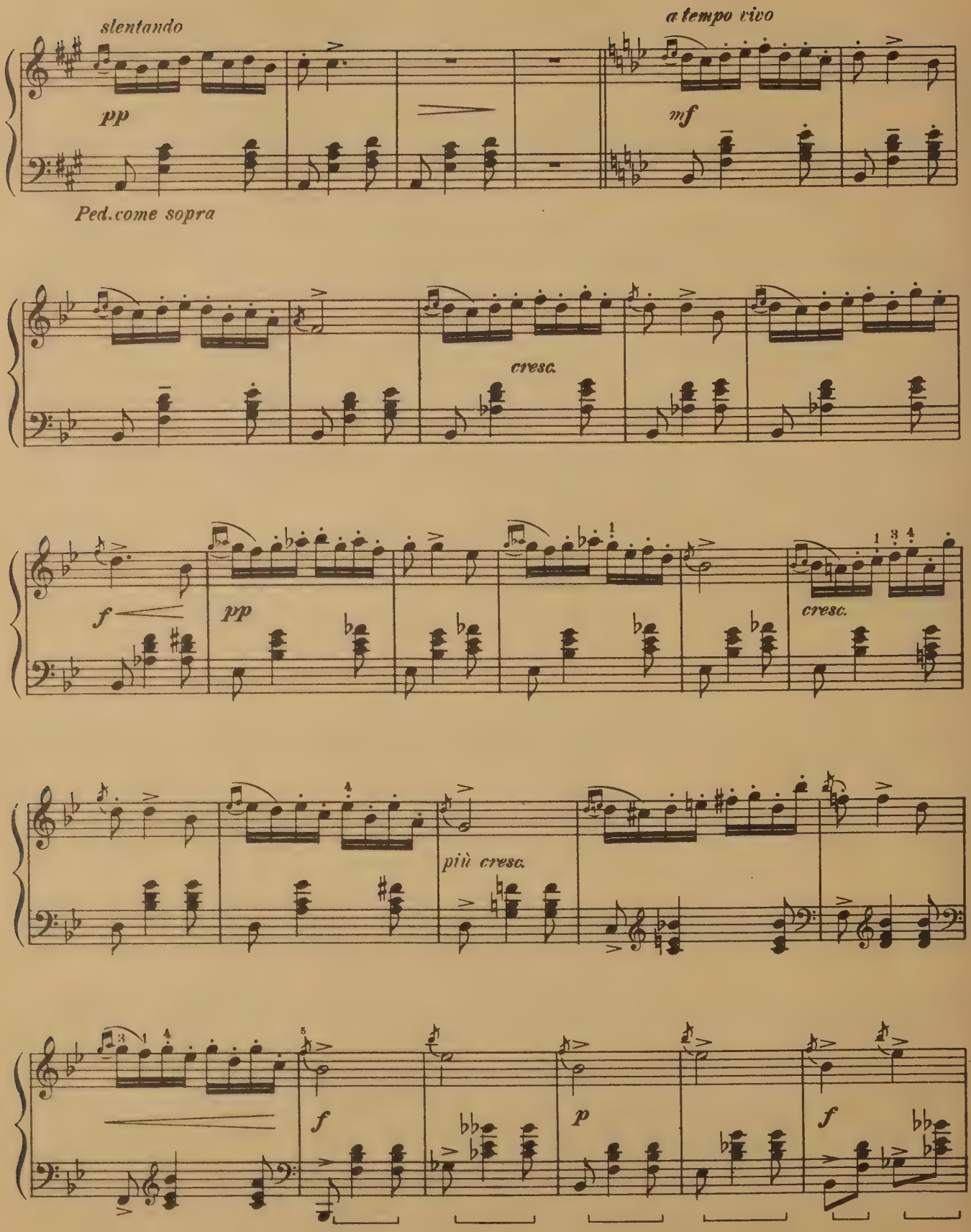
Edited by Bertha Feiring Tapper

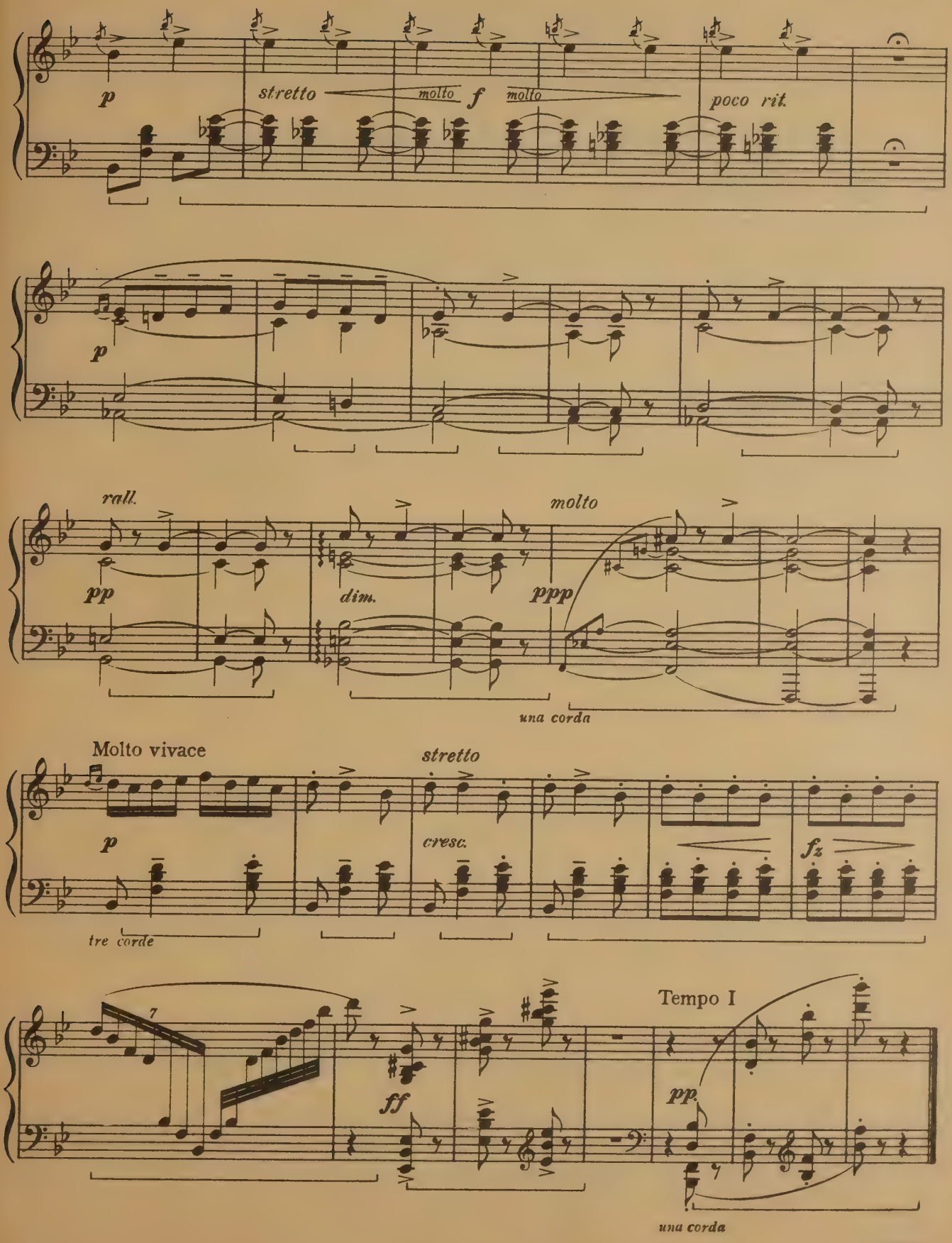
EDVARD GRIEG, Op. 73, № 2
Moods (Stimmungen)



Copyright MCMX by Oliver Ditson Company


pp
p
cresc. e string
f
dim.
poco a poco rall.
p
poco rit.

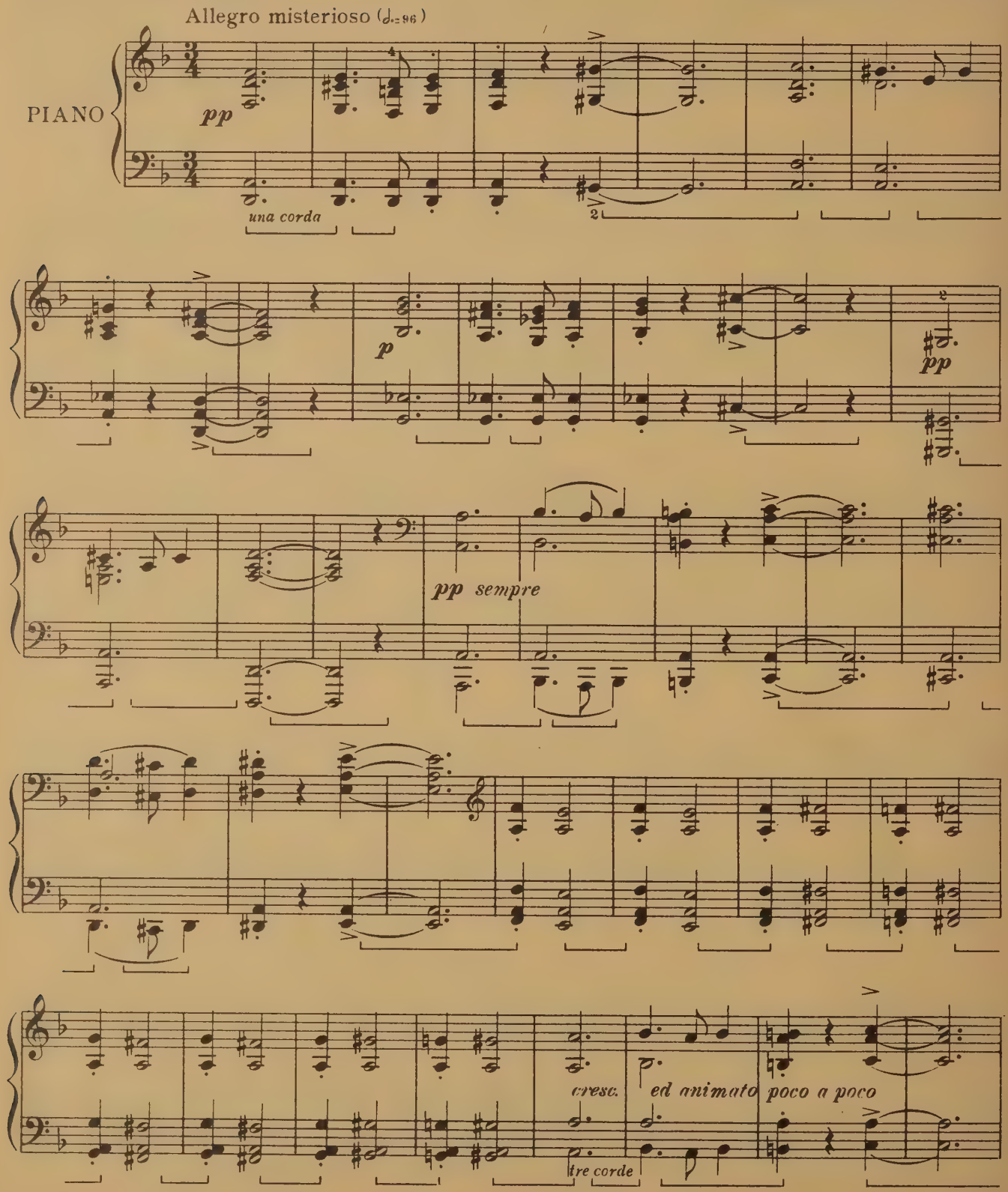

slentando
pp
Ped.come sopra
a tempo vivo
mf
cresc.
f
pp
cresc.
più cresc.
f
p
f


p
stretto
molto
f
molto
poco rit.
p
rall.
molto
pp
dim.
ppp
una corda
Molto vivace
stretto
p
cresc.
fz
tre corde
7
ff
Tempo I
pp
una corda

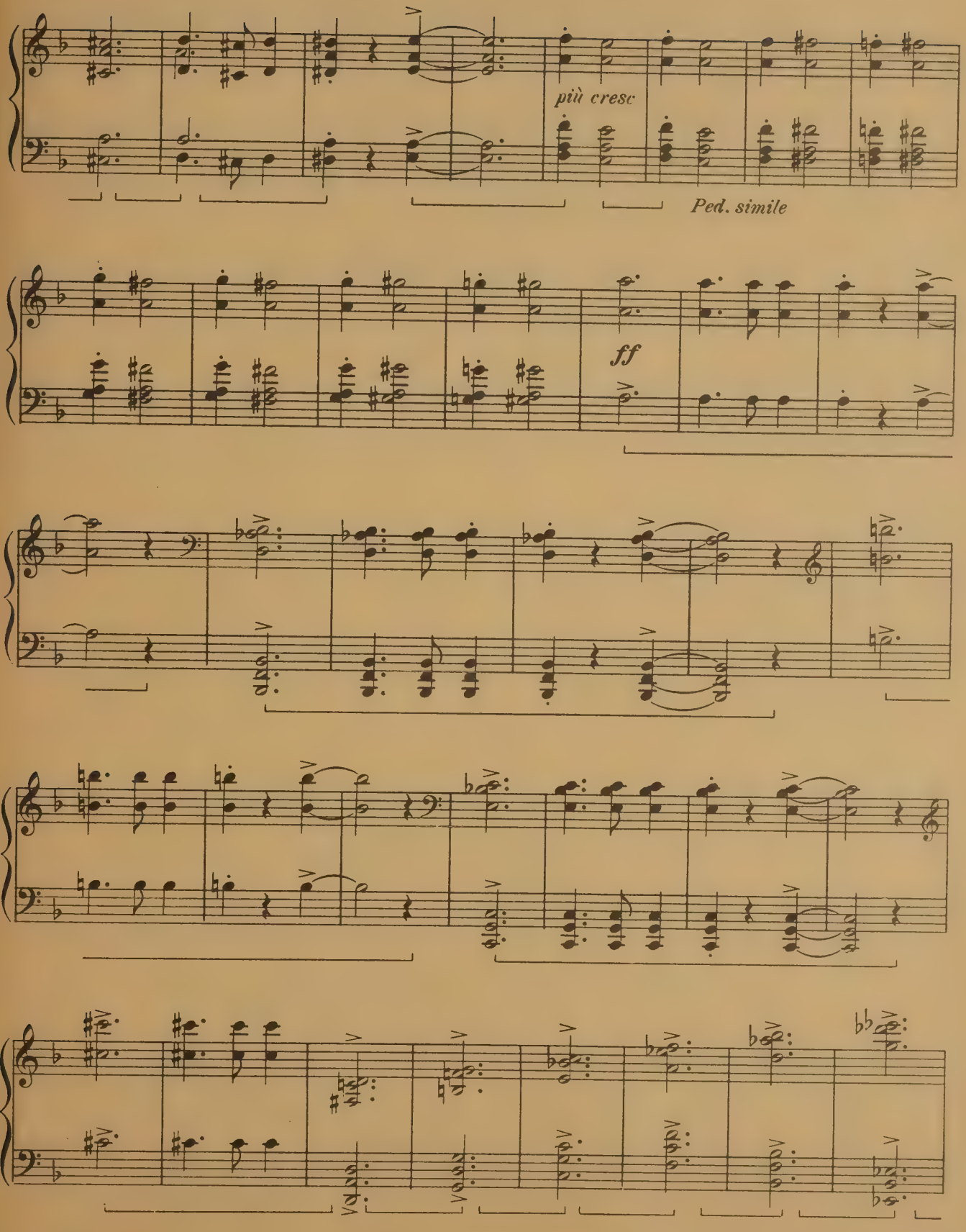
A RIDE AT NIGHT
(NÄCHTLICHER RITT)

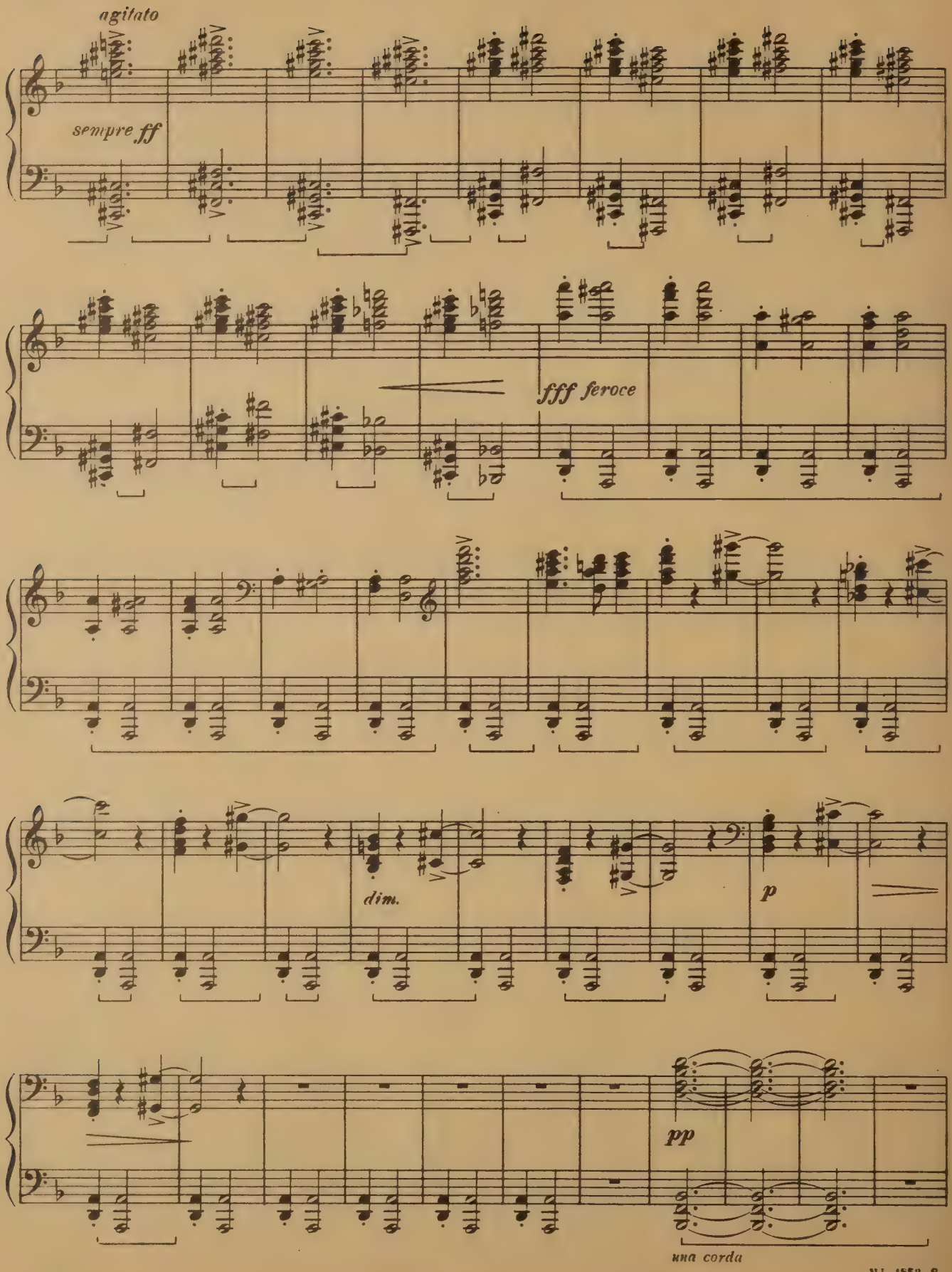
Edited by Bertha Feiring Tapper

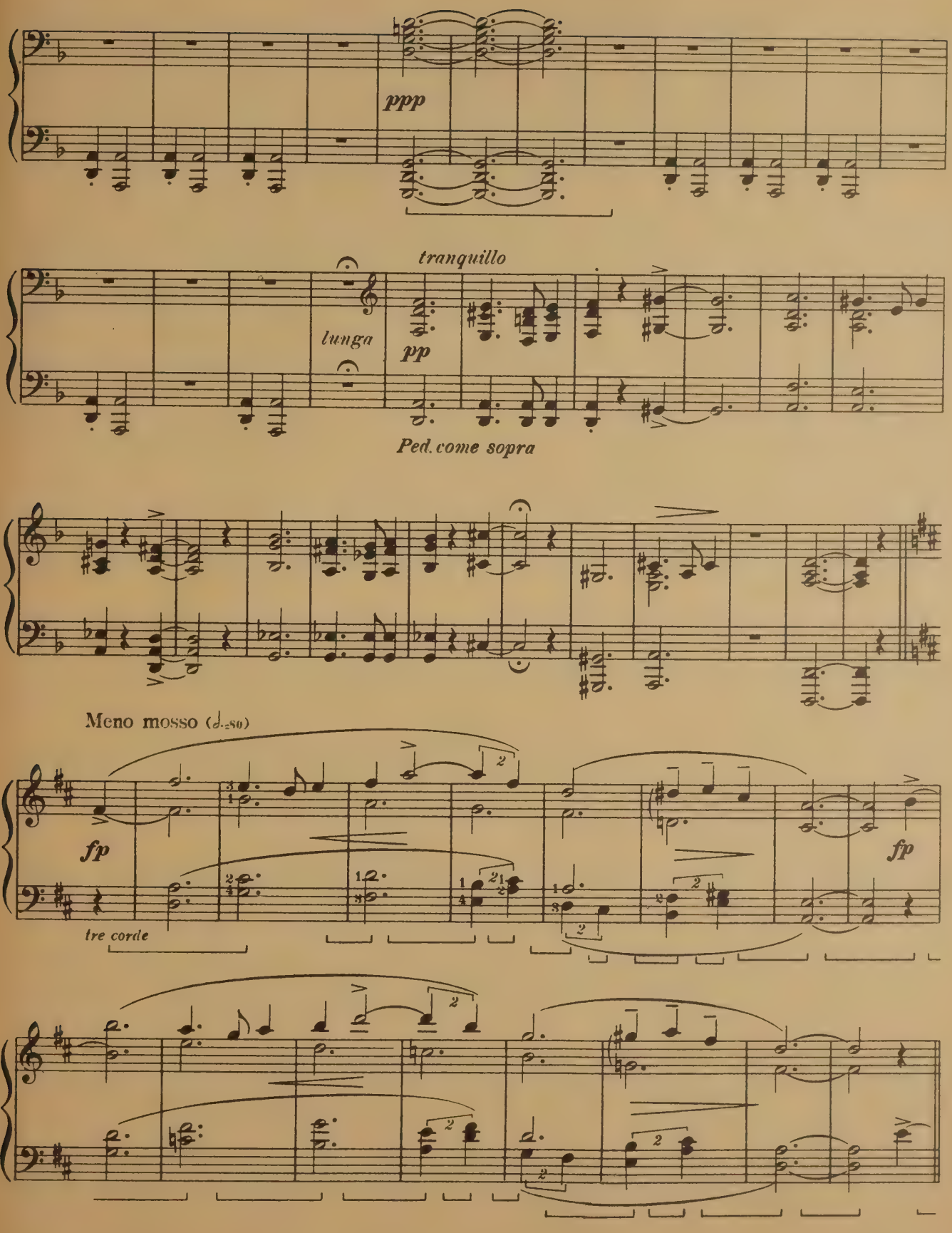
EDVARD GRIEG, Op. 73, №3

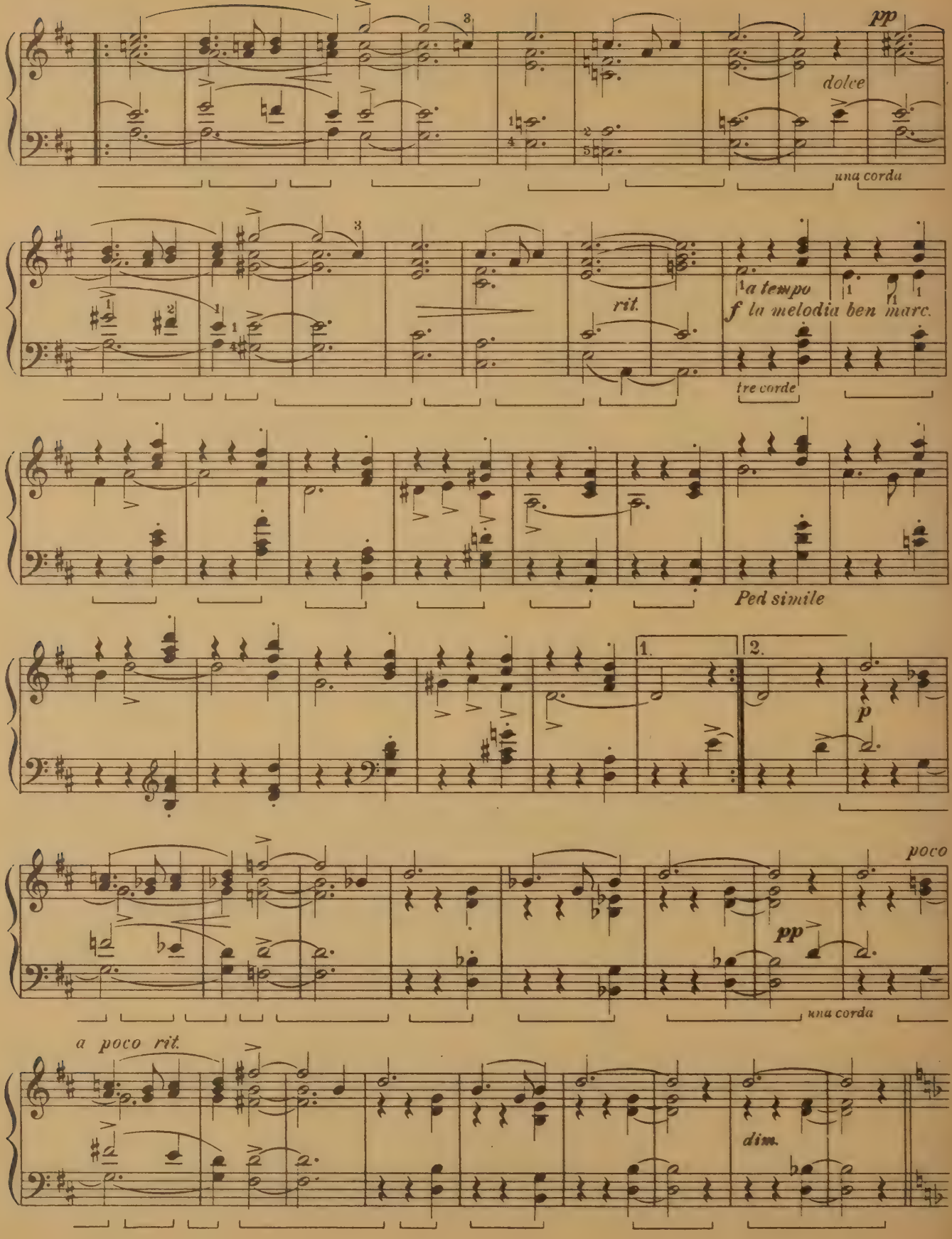


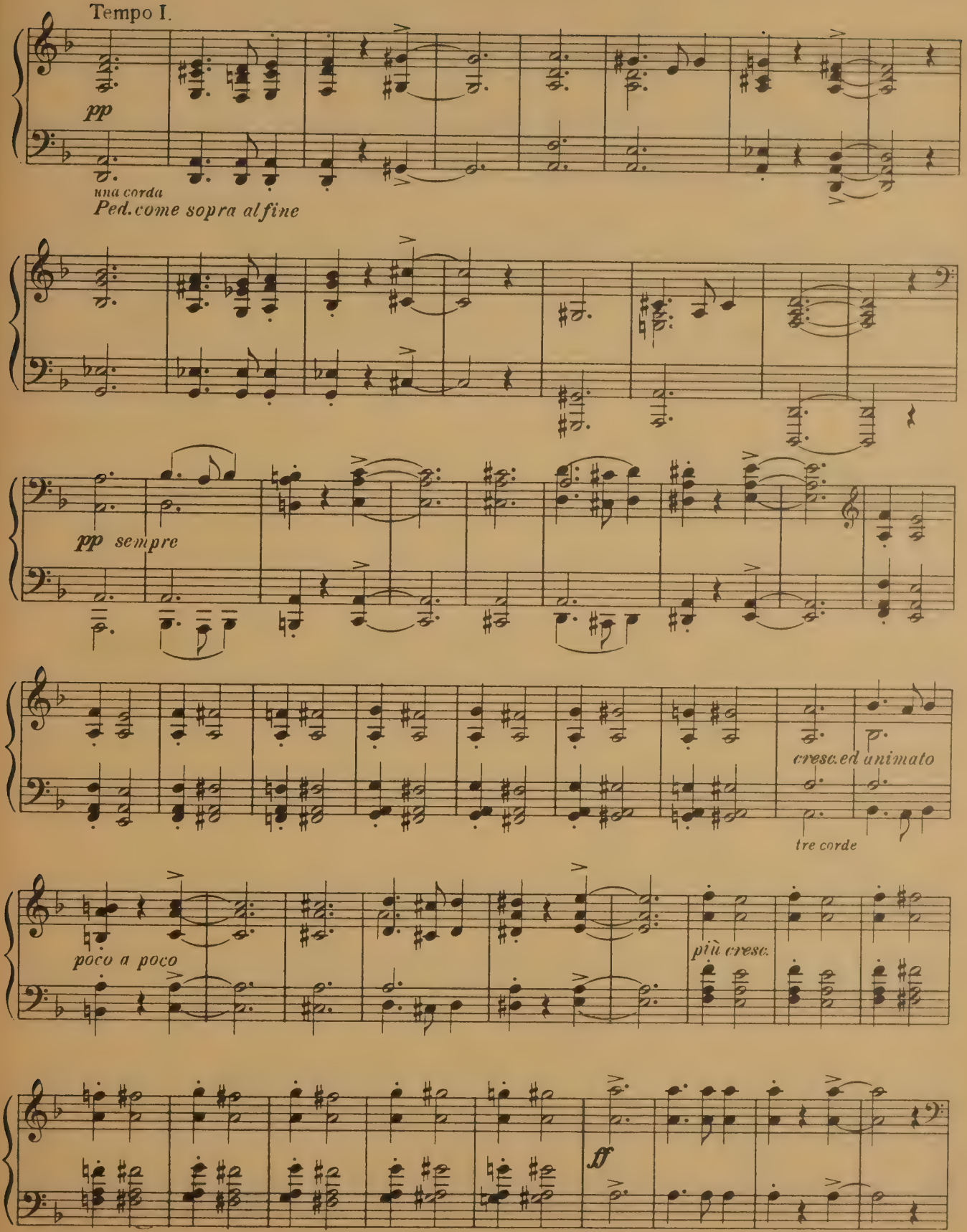
Copyright MCMX by Oliver Ditson Company

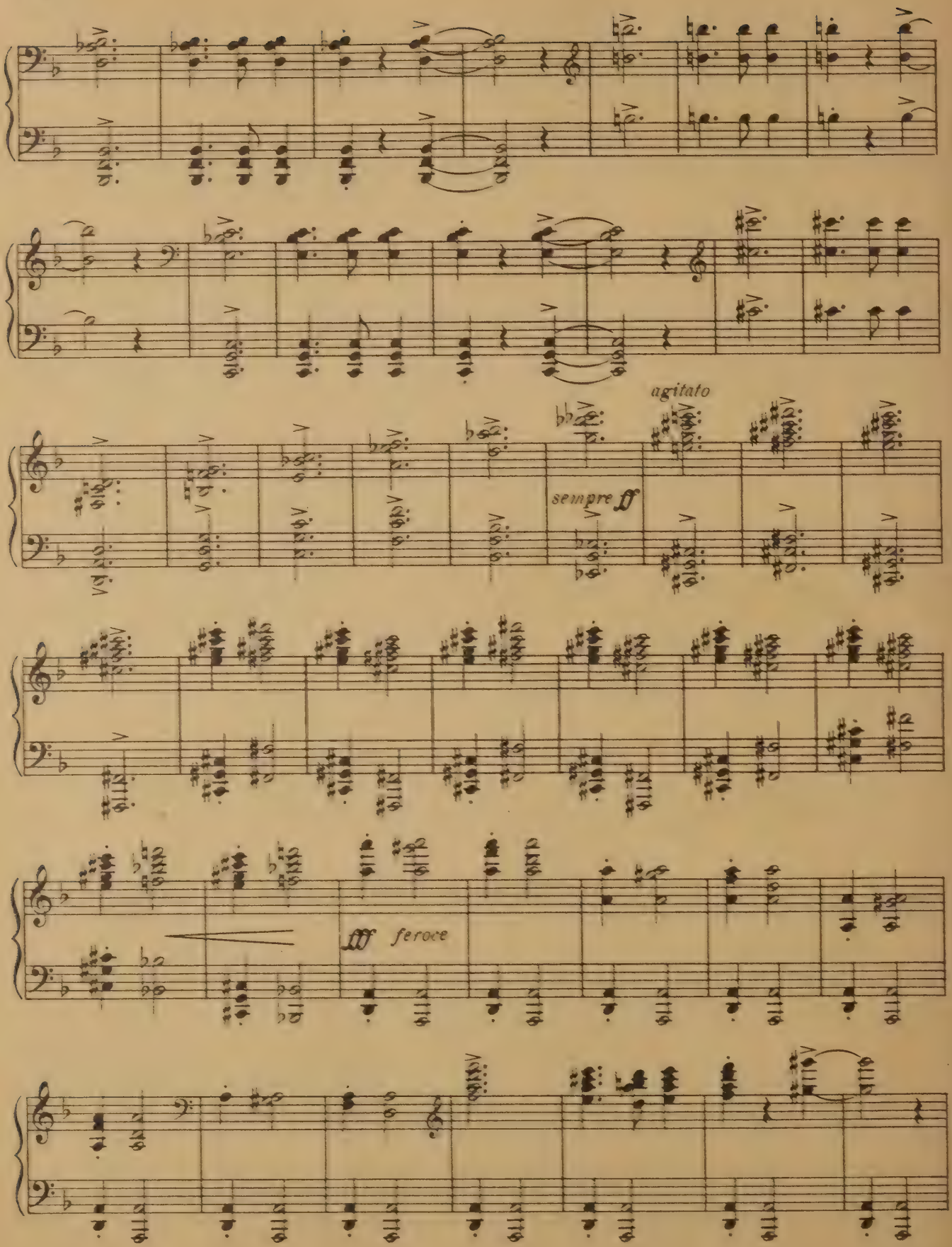

più cresc
Ped. simile
ff

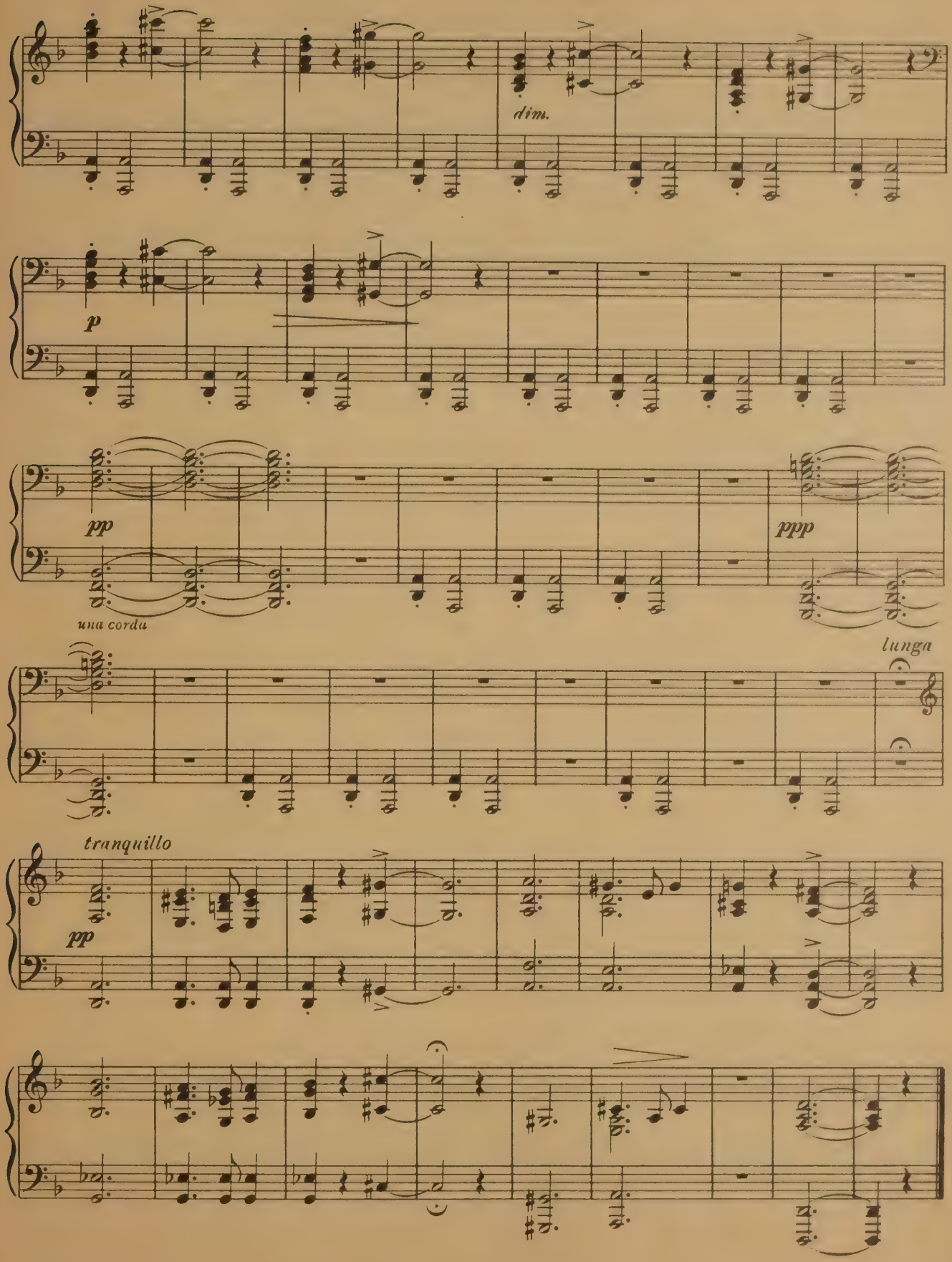

agitato
sempre ff
fff feroce
dim.
p
pp
una corda


ppp
tranquillo
lunga
pp
Ped. come sopra
Meno mosso (♩.=80)
fp
fp
tre corde


pp
dolce
una corda
rit.
a tempo
f la melodia ben marc.
tre corde
Ped simile
1.
2.
p
poco
pp
una corda
a poco rit.
dim.


Tempo I.
pp
una corda
Ped. come sopra al fine
pp sempre
cresc. ed unimato
tre corde
poco a poco
più cresc.
ff


agitato
sempre ff
fff feroce

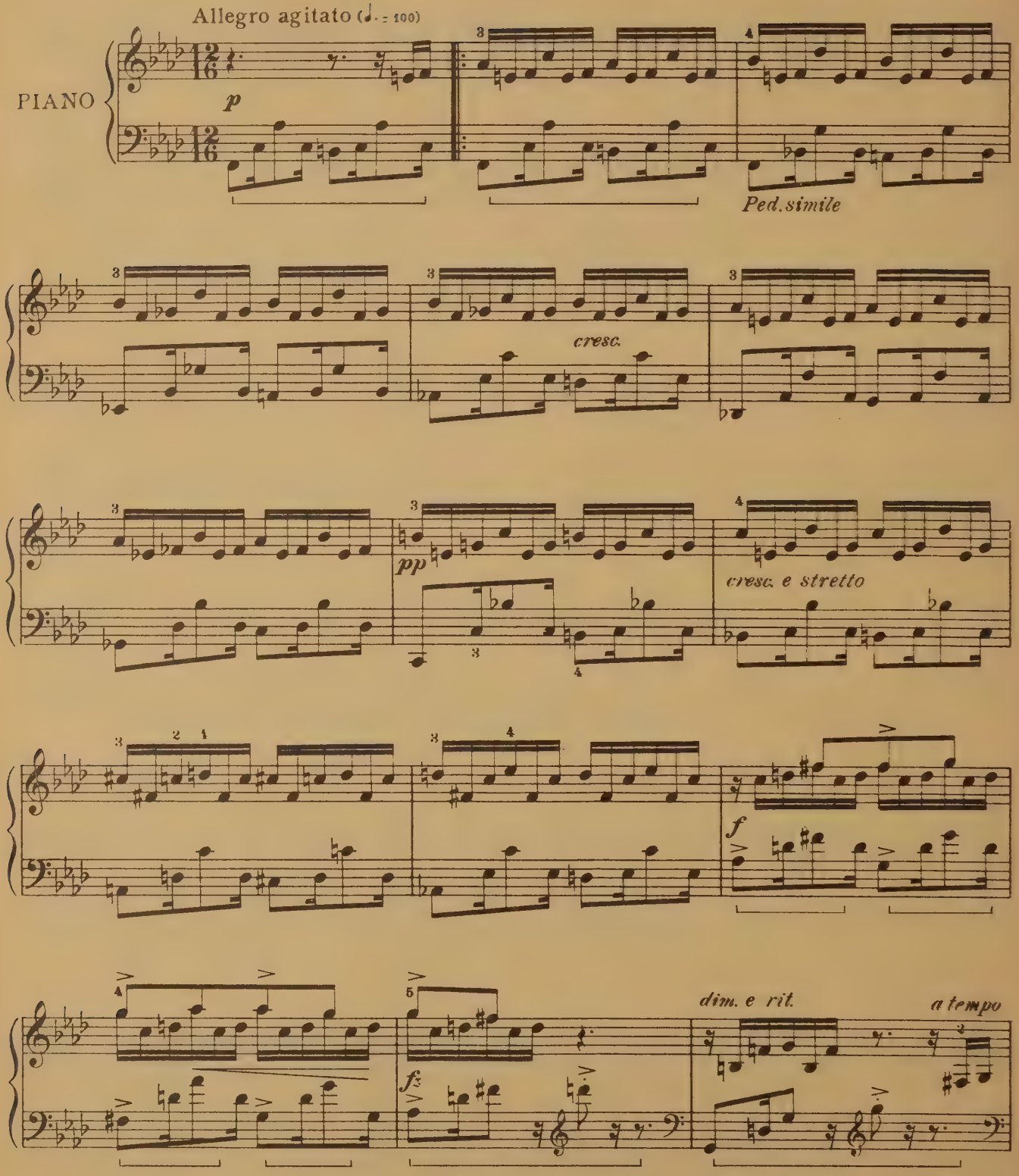

dim.
p
pp
una corda
ppp
lunga
tranquillo
pp

STUDY

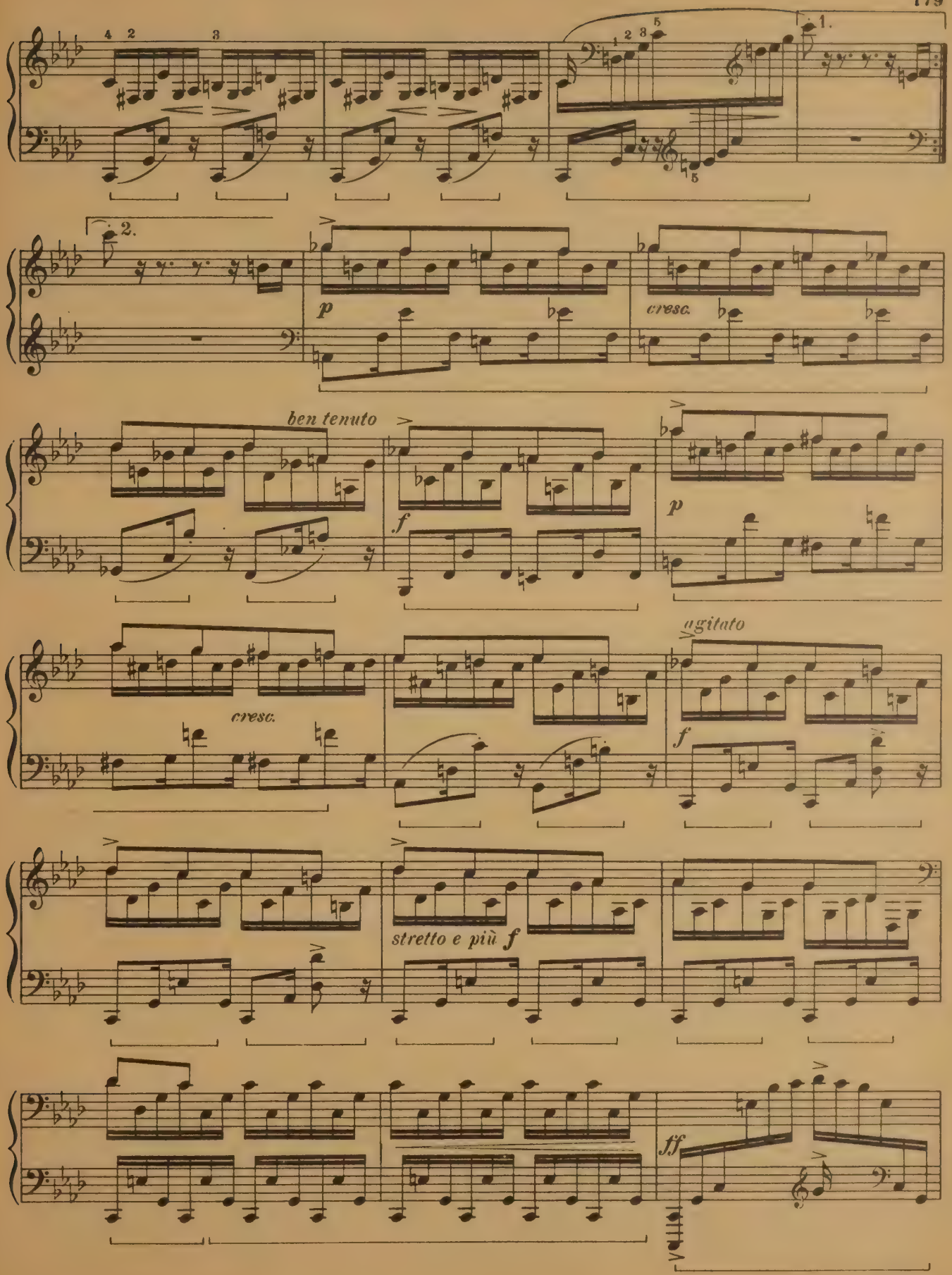
(Homage to Chopin)

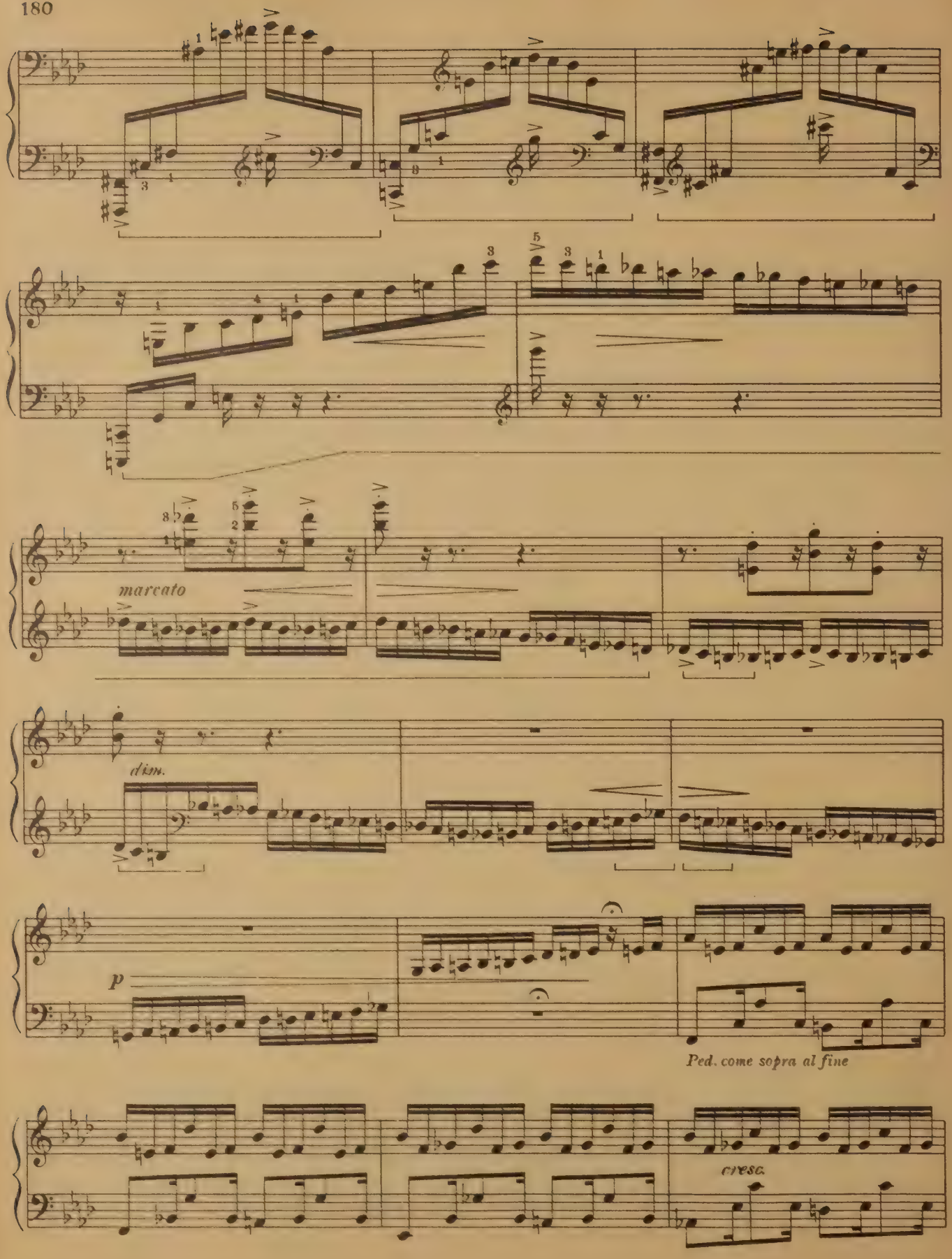
Edited by Bertha Feiring Tapper

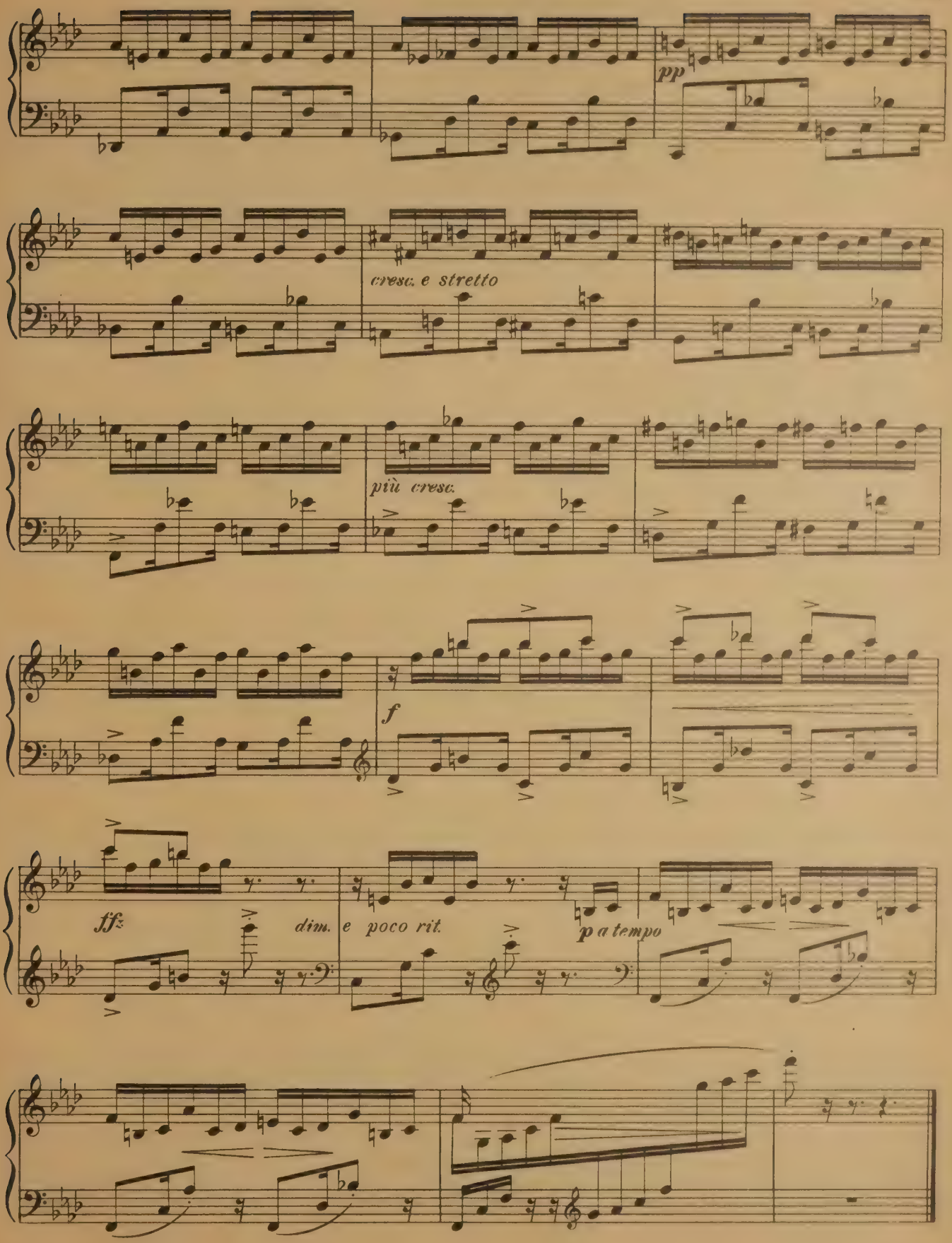
EDVARD GRIEG, Op 73, № 5



Copyright MCMX by Oliver Ditson Company


1.
2.
p
cresc.
ben tenuto
f
p
cresc.
agitato
f
stretto e più f
ff

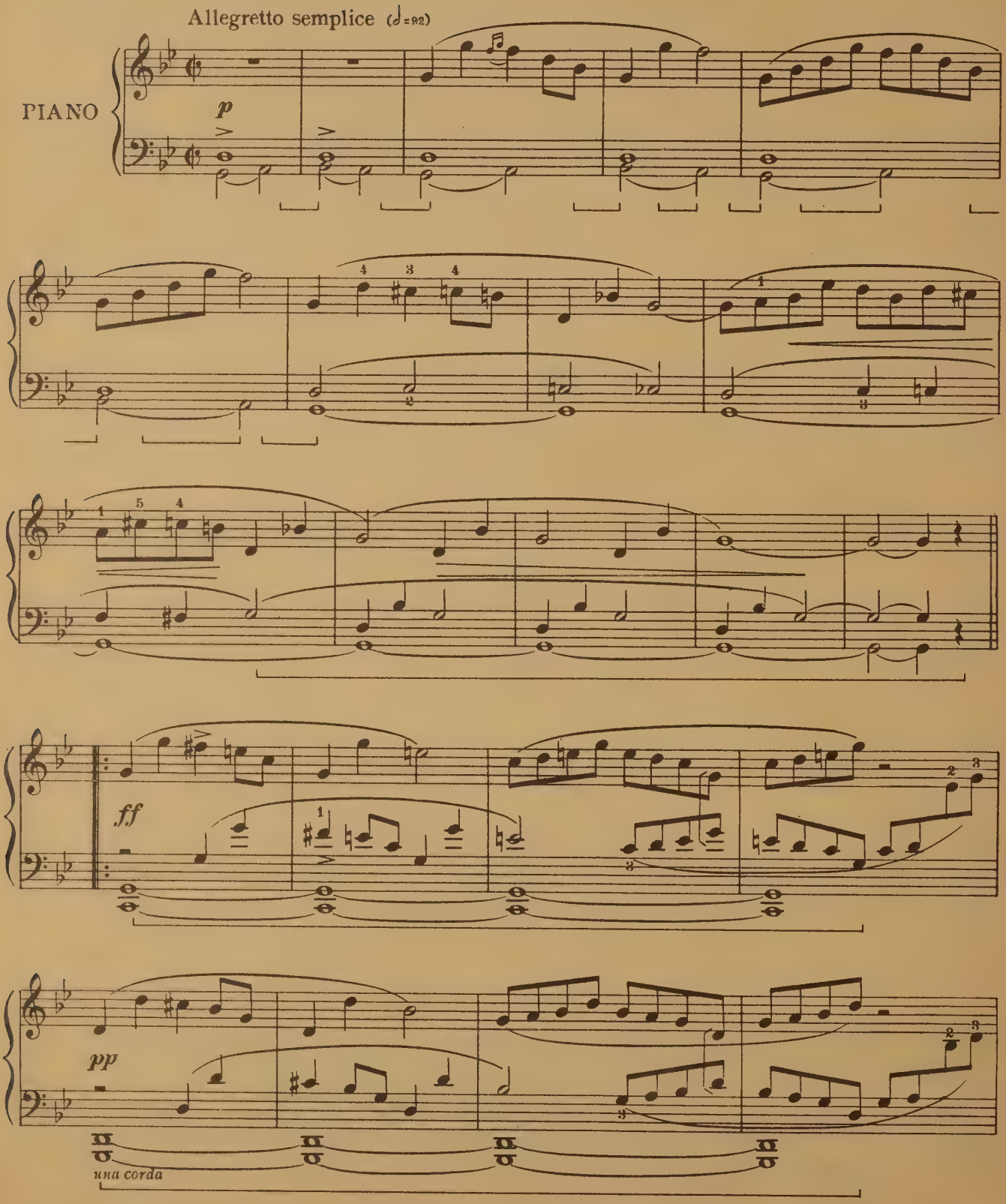

marcato
dim.
p
Ped. come sopra al fine
cresc.


pp
cresc. e stretto
più cresc.
f
fff
dim.
e poco rit.
p a tempo

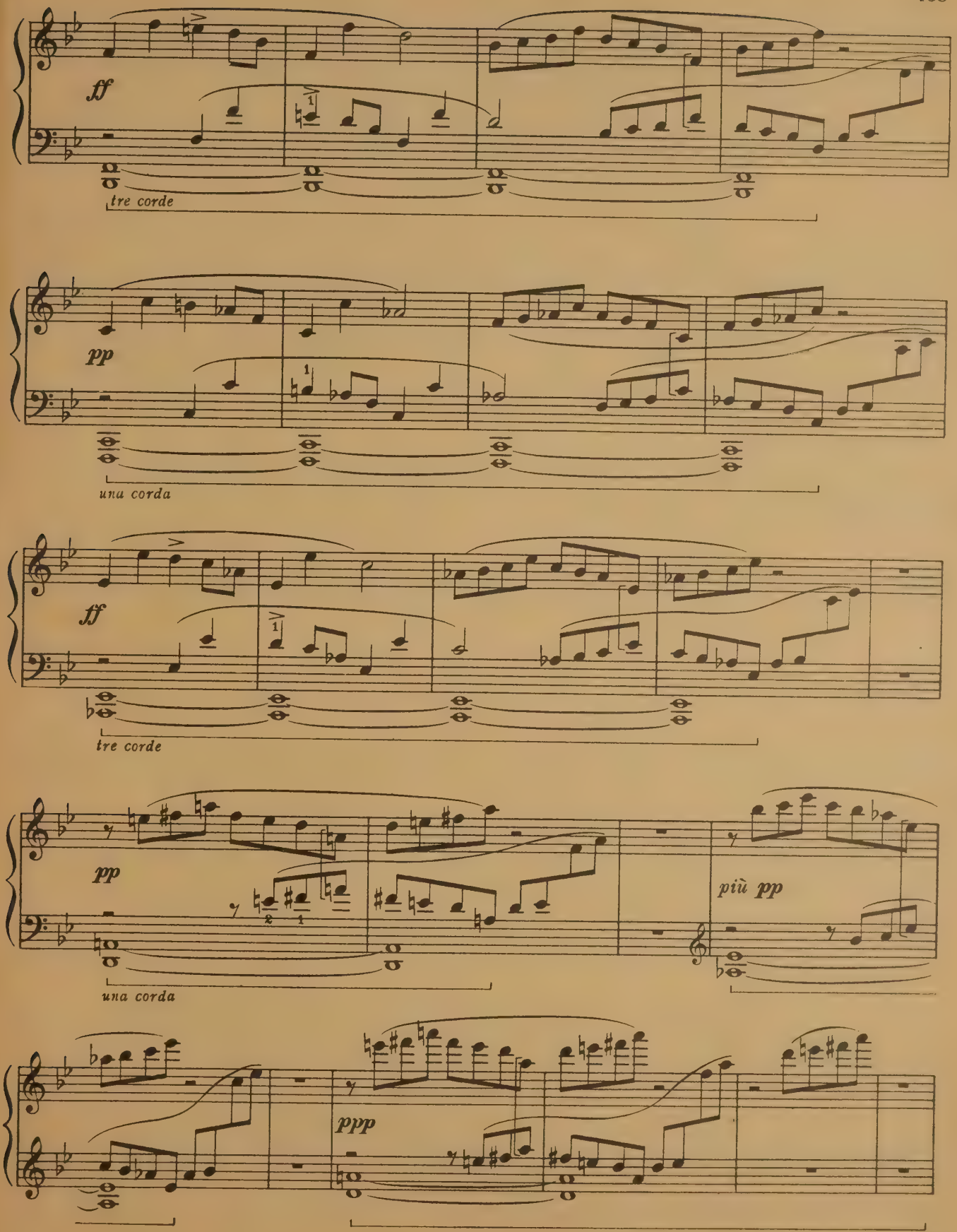
MOUNTAINEER'S SONG
(GEBIRGSWEISE)

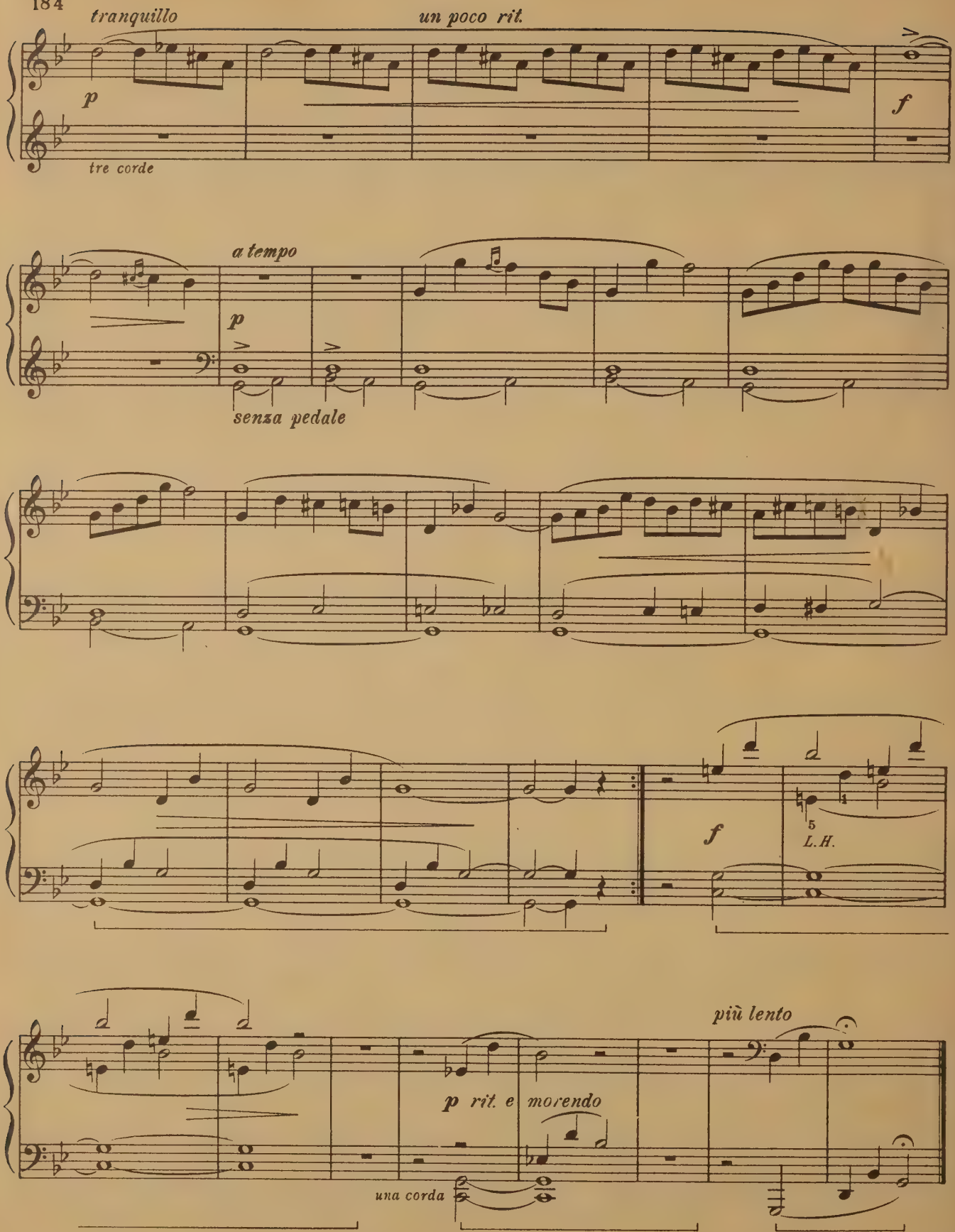
Edited by Bertha Feiring Tapper

EDVARD GRIEG, Op.73, №7



Copyright MCMX by Oliver Ditson Company


ff
tre corde
pp
una corda
ff
tre corde
pp
una corda
più pp
ppp


tranquillo
un poco rit.
p
tre corde
f
a tempo
p
senza pedale
f
5
L.H.
più lento
p rit. e morendo
una corda